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UNIVERSITY OF ALBERTA

Don Quixote and Tom Jones: Direct and Mediated Relations

BY

Caroline Aronsen

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Master of Arts.

Department of English

Edmonton, Alberta

Fall 1993

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ABSTRACT

The writings of Henry Fielding show the influence of Don Quixote by Miguel de Cervantes; the presence of the Spanish work is most subtly and pervasively apparent in Tom Jones, Fielding's greatest novel. The English writer's borrowing of themes and devices from Don Quixote illustrates the conflict between Fielding's nationalism and his debt to continental sources.

An issue of concern to both Fielding and Cervantes is the conflict between the real and the ideal; this is manifested in characterization, writing style, and in the conflation of different literary genres. Much of the tension between the real and the ideal focuses on the eponymous heroes of the two books.

Fielding adopted aspects of the episodic structure of Don Quixote, most notably the practice of interpolating extraneous material into the main narrative. The influence of Cervantes reached the author of Tom Jones in yet another way; it was mediated through the work of the Eighteenth-century English artist William Hogarth whose series of engravings for Don Quixote and for Hudibras, "the Don Quixote of this Nation," created a different context for the appreciation of Cervantes's enduring work.

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Introduction

In 1728, when Henry Fielding was twenty-one, he sketched out a play, Don Quixote in England. It was performed at the Haymarket theatre years later but Fielding claims that the work was originally written for his "private amusement; as it would, indeed, have been little less than Quixotism itself to hope any other fruits from attempting characters wherein the inimitable Cervantes so far excelled" (Works XI: 9). Despite this diffidence, Cervantes was to remain a force in Fielding's work; Joseph Andrews (1742) was written in "Imitation of the manner of" that author, and the influence of the Spanish novelist may be seen in Tom Jones (1749), Fielding's greatest novel.

The depictions of the knight and squire are what have in large part ensured the lasting popularity of Cervantes's novel and this fact was not lost on Fielding; Tom in many ways recalls the knight, and the portrayal of Partridge as a variation on Sancho Panza is particularly vivid. However, whether because Fielding still doubted, as he stated he did when he wrote Don Quixote in England, his ability to do justice to Cervantes's characters, or because he had discovered a wealth of other qualities in the Spanish novel that could be more subtly and effectively incorporated into his own work, the presence of Don Quixote can be seen in aspects of Tom Jones that are not directly related to, and yet bear on, the most obvious one of characterization.

Don Quixote aspires to be a knight out of a chivalric romance and the novel that relates his adventures is, in a sense, a continuation of the romance tradition. Elements of other types of literature, notably the picaresque, are set in contrast to chivalric romance. When Cervantes "allowed his hidalgo to be dubbed by the innkeeper, a retired picaroon with a head full of balladry, he bound romance over to the picaresque, fully aware that the contrast would be invidious" (Levin 43). By conflating varieties of literature that are normally kept distinct, Cervantes demonstrates that some genres are more "real" than others. Fielding exploits this technique in Tom Jones, portraying the hero as a character alternately from romance and from picaresque, as the vagaries of his behavior require. Other genres, such as the essay, the novella and drama are included in Tom Jones and Don Quixote, yet generic mixture is only one of several devices which show the tension in Fielding and Cervantes between the real and the ideal.

This tension is conveyed by juxtaposing characters which are not in reality black and white, or by exposing the contradictions that exist within characters themselves. The portraits of Dulcinea del Toboso and Sophia Western, for example, show the authors complicating and undermining a tradition of female idealization. The sources of such traditions are revealed within the novels in the form of interpolated stories, often set off as separate texts, and

references to other literary works. These inclusions call attention to the fictionality of the works referred to and of Don Quixote and Tom Jones themselves. As another way of conveying the novels' status as works of fiction, characters are shown reading and responding to literature; in doing so some, like Quixote, betray their inability to distinguish between the literary and the actual.

Novels which have as one of their organizing principles the juxtaposition of the real and the ideal lend themselves to a certain kind of episodic structure, one which allows for the inclusion of various contrasting elements within a unified whole. Such an episodic structure has certain advantages over a seamless narrative, the main one for Fielding's purposes being that it allows for interpolations of the type found in Don Quixote. Cervantes included many episodes in which characters recount their own adventures and histories; Fielding adopted the practice in Tom Jones with the Old Man of the Hill's tale and Mrs. Fitzpatrick's history. These two are the lengthiest and best-known digressions in the novel but there are, in addition, countless interruptions and asides from the narrator by which Fielding, like Cervantes, "strives to distance his readers from the world of the novel" (McNamara 378). Narratorial intervention is an integral part of the episodic structure of Tom Jones, a structure which allows for variety within the novel, lends itself to contrasts between real and ideal characters, actions, or literary

forms, and contributes to an awareness of the novel's artificial nature, that is, its status as a work of art.

Fielding was encouraged in his attitudes to the real and ideal, episodic structure, and the humorous treatment of an artistic subject by his association with William Hogarth, the London painter and engraver. An artist of distinctly literary sensibilities, Hogarth's pictures have an episodic structure of their own; produced in series, they often deal with the problem of illusion and reality (Paulson, Hogarth 224). The arrangement and subject matter of these pictures appealed to Fielding; in addition he found common cause with his contemporary in an ambivalent attitude the two shared toward European influences on English culture. Both deplored what they saw as foreign domination of the arts, yet, at the same time, their work reflects this continental influence. The appeal Don Quixote held for each of them, despite its foreign source, provides an example of this ambivalence. By 1726 Hogarth had produced two sets of illustrations for Samuel Butler's Hudibras, "the Don Quixote of this nation" and, in 1727, a set for Don Quixote itself; these engravings provided Fielding with a contemporary, anglicized source of this influential work.

It was during this period that Don Quixote came into its own; indeed, "Don Quixotes of both sexes, divers professions, and sundry nationalities went adventuring down the bypaths of the eighteenth century" (Levin 44).

Cervantes's influence was first felt most strongly on the novel in England (Riley, Don Quixote 181); in that country it had become a classic, the most celebrated translations of the time being those of Peter Motteux (1700-1703), and Charles Jervas (now generally written Jarvis). Jervas's, published posthumously in 1742, was the first with annotations. Tobias Smollet produced an edition in 1755 which is basically a reworking of Jervas (176).

The minutiae of textual history, while interesting in themselves and relevant to a study of the Spanish author's influence on Fielding, are not as important as they would be in some other cases because Don Quixote was a figure in English culture even apart from the novel. He entered the culture through public reception of the various translations, through the transposition of the characters into other novels like Charlotte Lennox's The Female Quixote, and even into different art forms altogether, such as the engravings of Hogarth. Fielding would have undertaken his first reading of Don Quixote already equipped with some knowledge of the novel. For "Don Quixote can hardly be seen innocently. Too much is known, too much assumed, for most readers to approach the narrative without the conviction that they have already understood it" (Wilson 155). So while it is greatly in the interest of a comparative study that the later writer involved actually had read the work for which influence is claimed, in the case of Don Quixote, fame and a certain knowledge of the

novel extend even to those who have not read it.

Happily for those critics who have found correspondences between the writing of Cervantes and Fielding, we know that the author of Joseph Andrews and Tom Jones did, in fact, read Don Quixote. Don Quixote in England may well have been inspired by Fielding's reading of the Spanish classic during his year as a student of literature at Leiden University in 1728-29, and a list for the sale of the contents of Fielding's library prepared at the time of his death makes a later reading of the work certain. Though there were almost no novels in his possession, a copy of Charles Jervas's translation is found; since this was not published until 1742, Fielding must have read an earlier version, possibly Motteux's, for his work on Don Quixote in England and Joseph Andrews (Thornbury 8). As well as next to no novels, his library contained no Italian writers of the Renaissance (9): "Fielding's library of Renaissance literature is French and English--and Don Quixote" (10). The several correspondences between Tom Jones and Don Quixote support the assertion that Fielding concentrated his novelistic interest on Cervantes's masterpiece, the exemplar for all that followed.

Chapter One

The Real and the Ideal

It is a source of frustration to scholars that although Henry Fielding on several occasions acknowledged a debt to writers who preceded him, and the signs of influence are present in his works, specific correlations between his novels and those of his continental predecessors are difficult to pinpoint. Michael Irwin describes the dilemma created by the author of Tom Jones, who, he says,

> for all his careful theorizing, is no great innovator. . . . But even though Fielding is combining existing methods it is hard to trace in his novels examples of indebtedness to individual writers. Just as he was steeped in the thought of his age, so he was steeped in its literary experience. (50)

One can argue the lack of innovativeness here attributed to Fielding; indeed critics have tended generally to associate him with "the best qualities of the French masters while insisting on his 'substantial originality'" (Glenn 5).

A similar situation exists with Fielding and Classical writers. Fielding claims to have formed his style on that of Lucian. Yet L. R. Lind finds only a few correspondences:

> "Like all great writers . . . Fielding borrowed much which was completely absorbed into his own work, so that accurate identification of the borrowing is next to impossible." But even if such "accurate identifications" must be few, it is helpful to gain some idea of the general influences behind the novels. (qtd. in Irwin 51)

Despite such confusion there is an unambiguously French background to at least two of Fielding's plays. The Mock

Doctor, based on Molière's comedy Le médecin malgré lui, was performed at the Drury Lane Theatre in June of 1732 and was very successful; indeed, this may be the most lastingly popular of Fielding's plays (Rogers 61). In the same year appeared The Select Comedies of Mr. de Molière, which Fielding helped to translate. In the theatre season of 1732-33 Fielding brought out two plays, one of which is lost; the other, based on Molière's L'avare, is The Miser, another great success that played twenty-six nights. These approximate translations were the first of their kind in English and in them Fielding creates a careful blend of his own and Molière's work:

> They are still the plays of Molière, but they might well pass as original English comedies written by one with something of the genius of the French dramatist. . . . his translations of Molière are those of a sympathetic and understanding spirit . . . if occasionally more sympathetic toward his characters than Molière is, [Fielding] is always conscious of the authority of Molière's name in critical judgements and cites him with respect more than once. (Glenn 9)

For his novels Fielding turned to other authors who reflected his interests and those of the time. "In France the burlesque romance and picaresque novel flourished in the seventeenth and eighteenth centuries as popular literature in reaction to the romance of chivalry" (Bissell 3). Le roman comique (1651, 1657) by Paul Scarron is the best known of these and it had considerable influence on eighteenth-century English novelists, particularly Smollet, but also Fielding (3). Two devices that Scarron made use of appear

later in Tom Jones: humorous chapter headings and ways of beginning and ending chapters, and the mock-heroic descriptions of time. Le roman comique begins:

> Bright Phoebus had already perform'd above half his career; and his Chariot having past the Meridian, and got on the Declivity of the Sky, roll'd on swifter than he desir'd . . . To speak more like a Man, and in plainer Terms; it was betwixt five and six of the Clock. (qtd. in Irwin 57)

Chapter nine of Book eight of Tom Jones begins:

> The Shadows began now to descend larger from the high Mountains: The feather'd Creation had betaken themselves to their Rest. Now the highest Order of Mortals were sitting down to their dinners, and the lowest Order to their Suppers. In a Word, the Clock struck five just as Mr. Jones took his Leave of Gloucester. (TJ 435; VIII, ix. All quotations are from the Battestin and Bowers edition of Tom Jones. Upper case roman numerals refer to book number and lower case to chapter number.)

The French author most often identified with Fielding is Pierre de Marivaux. Joseph Andrews is universally considered to owe a considerable debt to Le paysan parvenu (1735), a recent publication at the time that Fielding wrote his novel (Bissell 5). It reappears later; Tom Jones's affair with Lady Bellaston may have been suggested by Jacob's affair with his mistress in Le paysan parvenu (6). In La vie de Marianne the fallen Mlle. du Bois is presented as a "negative analogy" to the life of Marianne in the same way that Mrs. Fitzpatrick is to Sophia, both showing the fates that might have been in store for the heroines had they succumbed to weakness (Irwin 57). For many critics, Fielding's general attitude, his feeling, and sympathy for

his characters bring Marivaux to mind (Glenn 16).

Along with Marivaux is often mentioned René Le Sage, whom Fielding referred to as "the inimitable biographer" (JA 178; III, i). Le Sage wrote the novel Gil Blas (1715-1735) which had a considerable influence on eighteenth-century English fiction in its use and continuance of the picaresque tradition. It resembled the Spanish stories in, among other things, "the adventurous career of its anti-hero . . . his progress from poverty to a competence," and its interpolated biographies (Bissell 3). Gil Blas differed from the picaresque tradition in featuring an anti-hero from a respectable middle-class background, "in minimizing his roguery, awakening his conscience, and softening his heart" (3), characteristics that can be seen in Tom Jones.

Fielding's debt to the French writers of the seventeenth and early eighteenth centuries is well documented. The author of Tom Jones could have read their novels in the original, but in any case Gil Blas, Le roman comique and Le paysan parvenu had been translated by 1735, and La vie de Marianne was translated in installments between 1736 and 1742 (Irwin 56n.). What is sometimes also mentioned is that several of the devices the English novelist borrowed from these French writers may be traced to Cervantes. In his use of the third person Fielding followed the practice of Le Sage, which was that of Cervantes (Glenn 15). Fielding followed the style of Scarron in his chapter headings, but Scarron's chapter headings again derive from

Cervantes (Glenn 17). The French novels have elements in common with Tom Jones and also with Don Quixote. They all

> proceed chronologically through a series of brief, intrinsically entertaining and virtually self-contained episodes. The unifying principle in each case is that the adventures all centre round a single character or group of characters. All five stories range over a wide cross section of society.
>
> One more particularly significant point is that all four authors [Le Sage, Scarron, Marivaux, Cervantes] use interpolated stories to diversify their main narrative, and in fact show a general willingness to introduce extraneous matter. . . . Marivaux and Cervantes go a stage further, and even insert passages of literary theory and criticism. (Irwin 58)

Incidentally, Marivaux's first novel, Pharsamond, was subtitled Le don Quichotte français (Allen 127).

Whatever their origins, Fielding's use of devices identifiable in the French works, by demonstrating his openness to continental influence, somewhat contradicts the impression created in Tom Jones and elsewhere that Fielding has an antipathy to things foreign. An exaggerated nationalism contributes to this impression. In Tom Jones it is said that "[t]o bear malice is more like a Frenchman than an Englishman" (TJ 508; IX, iv). Tom even makes the far-fetched claim that English highwaymen are more compassionate toward their victims, a quality "that, I must say, to the Honour of our Country, distinguishes the robbers of England from those of all other Nations; for Murder is, amongst those, almost inseparably incident to Robbery" (TJ 681; XII; xiv).

Such opinions, though they have little to do with literature, tend to eclipse Fielding's more relevant

statements such as the compliments he makes to André Dacier and René Le Bossu, for whom Fielding had the highest regard (TJ 569n.; XI, i). It must be said, however, that even such positive references as exist are not overabundant; Fielding's nationalism seems to prevent him from exploring in much depth a debt to foreign sources. Praise for continental writers in his works tends to be expressed in general terms, so that it is difficult to assess accurately the influence from these comments alone. But it is not necessary to rely on Fielding's sometimes imprecise references to Marivaux, Cervantes and others in order to see their impact on Tom Jones. It is apparent in Fielding's use of certain narrative devices, and in his approach to the novel as a whole. Elements of such European forms as the picaresque and the romance find their way into the work; Fielding was familiar with various literary genres "and with works involving an intertwining of genres. It was open to him to draw either on sources or on adaptations of these sources. Almost certainly he did both" (Irwin 56).

John J. Allen identifies in Cervantes a movement away from the traditional practice of writing in an established genre toward the creation of a "generic compendium," made up of elements of the chivalric romance, the pastoral, and the picaresque (130). In combining elements of each of these in new and interesting ways, this approach offered a solution to the limitations of the separate genres, at the same time that it forced confrontation between them and permitted the

introduction of parody, satire, and the mock-heroic. In the episode of Don Quixote's freeing of the galley slaves (DQ 181-92; I, xxii), the knight holds a conversation with Gines de Pasamonte, an habitual criminal of the type who figured often in picaresque literature. The convict has in this case written his own history which he claims to be

> "So good . . . that woe be to Lazarillo de Tormes and to all that have written or shall write in that way. What I can affirm is, that it relates truths, and truth so ingenious and entertaining, that no fictions can come up to them."
> "How is the book intituled?" demanded Don Quixote.
> "The Life of Gines de Pasamonte," replied Gines himself.
> "And is it finished?" quoth Don Quixote.
> "How can it be finished?" answered he, "since my life is not yet finished?" (DQ 187-88; I, xxii)

Don Quixote, who tries to embody the chivalric ideal, has met a character who represents the more earthy picaresque (Allen 130) and to this extent the encounter is one between ideal and real forms of literature. But despite Gines's claim that his life is "written by these very fingers" (DQ 187; I, xxii), Cervantes is not simply proposing the vagabond's story as a realistic antidote to the lofty idealism of Quixote's own life. In this episode Cervantes is in fact criticizing the idea of an open-ended and frameless imitation of experience without the structuring control of art. From the viewpoint

> of Cervantes' literary aesthetic, the subject of the picaresque novel--a criminal, hypocritical life told by the picaro himself--was never allowed to exist by itself without a larger context. It had to be contained within a fictional framework and its fictional nature had to be constantly pointed out to his readers. (Sieber 25)

For Fielding and Cervantes realism of presentation is something to strive for, but "realism subserves the ends of art, and the field of observation is wider than that of any picaresque novel" (Chandler I, 308), or of any other single genre for that matter.

The place of the story within a larger controlling scheme is important for Fielding also. The plot of Tom Jones is "highly organized and manipulated with artistic freedom" (Chandler I, 307), and, as in Don Quixote, Fielding sees it as part of his freedom as an artist to juxtapose genres traditionally kept separate. In his novel different aspects of the literary tradition meet in the same character: Tom is a hero from romance who leaves a pastoral setting to follow a picaresque itinerary. His character represents a compromise between the coarse, pragmatic picaro, concerned with gratifying immediate needs, and the idealistically purposeful hero; "if Jones contrasts with the hero of romance by being human, he contrasts with the picaresque anti-hero by being humane" (I, 307). There are certain requirements of a picaresque protagonist that Tom does not fulfill: "delinquency" is not one of his failings, and he is of all things not a hypocrite (Sieber 9). On the other hand he is certainly poor, having lost at the beginning of his journey the 500 pounds that would have set him above the rabble he meets on the road, and to an extent he sees travel as an escape from despair (Sieber 9):

I will go this Moment--but whither?--why let

> Fortune direct; since there is no other who thinks it of any Consequence what becomes of this wretched Person . . .. At last the Ocean, that hospitable Friend to the Wretched, opened her capacious Arms to receive him; and he instantly resolved to accept her kind Invitation. To express myself less figuratively, he determined to go to Sea. (TJ 330-31; VII, ii)

One thing the picaresque novel may have taught Cervantes is that a story is more engaging when "the protagonist struggles with his inadequacies in dealing with his environment, rather than simply seeking occasions to demonstrate or confirm his superiority over it" as a hero of romance might do (Allen 130). Tom Jones engages in a similar struggle; imprudence and lack of self-control threaten for a time to overwhelm his good qualities but in the end his genuinely good, if less than ideal, nature triumphs.

The relationship in Don Quixote between the romance and the picaresque is an example of the "active dialogue" that Cervantes holds with the literary norms of his time (Allen 130), but there are other examples, dealt with at greater length in the next chapter. In this "dialogue" Cervantes plays with literary convention, sometimes exploring the inherent contradictions of a particular genre, as in the story of Marcela and Chrysostom (DQ 91-114; I, xii-xiv), or by positioning ostensibly similar episodes so that one clashes with or undermines the other. The Marcela/Chrysostom episode, containing many pastoral elements, including love poetry and goatherds, is followed by Rocinante's facetious "pastoral" adventure with the

Yanguesan mares (DQ 115-16; I, xv). Rocinante ends up kicked and bitten by the mares and beaten by their owners:

> Yet this is a comic scene--because we do not read it literally; it is a parody. We see it as a representation of something else, a perception which the author facilitates through the use of particular language and by having the passage occur immediately following an episode dealing with something else that we perceive. (Steele 14)

Fielding used the interpolated stories in Tom Jones as a way of including in the novel parodic treatments of different genres that could not successfully be incorporated into the account of Tom's adventures; for example, the Man of the Hill's story glances at travel writing and the tone of Mrs. Fitzpatrick's history is reminiscent of Restoration drama. Such episodes, however, are fewer in number and further apart than in Don Quixote so Fielding looks for other opportunities to juxtapose and comment on different genres, in the process undermining the claims of each to be the ideal vehicle for narrative. The prefaces are the site of much of this, eighteen introductory essays in which Fielding addresses the reader directly, on subjects related to the practice of writing, and to the relationship of art to reality.

The "great volume of talk" that makes up the prefaces disconcerts some readers who see it as interfering with the plot (Lockwood 226), and it is indeed all but impossible to suspend disbelief in the adventures of Tom and Sophia when each book begins with an essay that, on the surface, bears

little relation to their story. Some chapters, such as "Of Love" (TJ 268-72; VI, i), relate to the main action by implication even if the prefatory material is itself only tenuously connected to it. Others tend to work subtly against the plot. One example is the chapter about "Plagiarism" (TJ 619-21; XII, i), the very suggestion of which subject is enough to cast doubt on the validity of the entire exercise. Fielding's use of the preface, however, the very device which calls attention to the artificiality of the novel's claims to realism, makes it at the same time possible for different genres to coexist in the work. This co-existence is achieved both because the prefaces discuss history, romance, and theatre in relation to the novel, and because the very fact of the prefaces--regular interruptions to what we tend to think of as most important, the plot--alerts the reader not to expect uniformity within the work, or an unadulterated, "ideal" novelistic world. This is not to say that Tom Jones is inconsistent or illogical; it is consistent in the way that Don Quixote is, in which elements of different genres combine within characters, and within the work as a whole in the form of interpolations and varied episodes.

The inclusion of such interpolations--short stories, novellas, and in the case of Don Quixote, ballads and poems--draws attention to the importance of literary forms to the larger work. The role of books themselves is brought to prominence early in the novel with the burning of Quixote's

library (DQ 52-61; I, vi-vii), and a detailed discussion takes place between the priest and the barber on the relative merits of each volume. After his collection is destroyed, its contents live on in Quixote's mind unaffected, the knight drawing on examples from literature as he finds they relate to his own life. Quixote cannot dissociate himself from the idealistic world of chivalric romance, which is to him more real than much of his own experience, even that of his beating at the hands of some merchants. Lying on the road "bruised and almost battered to pieces" (DQ 47; I, iv), and

> finding that he was really not able to stir, he bethought himself of having recourse to his usual remedy, which was to recollect some passage of his books; and his frenzy instantly presented to his remembrance that of Valdovinos and the Marquess of Mantua, when Carloto left him wounded on the mountain . . .. Now this example seemed to him as if it had been cast in a mould to fit the distress he was in. (DQ 48; I, iv)

The use of literature or the idea of literature by characters in some cases helps to distinguish between real and ideal versions of the same event or situation. Most of the time Quixote clearly cannot make the distinction, but his failure to do so only makes the case clearer to observers. The priest says:

> "is it not strange to see how readily this unhappy gentleman believes all these inventions and lies, only because they resemble the style and manner of his foolish books?"
> "It is indeed," said Cardenio, "and something so rare, and unseen before, that I much question, whether, if one had a mind to dress up a fiction like it, any genius could be found capable of succeeding in it." (DQ 292; I, xxx)

Cardenio suggests that, in the case of the knight, art would be incapable of imitating life, although this is exactly what Cervantes has done in creating Don Quixote.

Fielding makes reference to known literary works in his novel in order to show the quixotic inability of some of his characters to distinguish between real and illusory forms of experience. At the very moment when Sophia is in greatest danger--about to be ravished by Lord Fellamar--she sits reading The Fatal Marriage, a play which, unknown to her, closely mimics her situation (TJ 796; XV, v). As she weeps over the play, illusion is replaced by reality and "bookish distress gives way to real distress" (Johnson 111). But her most emotional response is reserved for the pretended suffering in The Fatal Marriage rather than the scene with Fellamar, which may seem less "real" to her than that of Isabella forced to sell her wedding ring, at the account of which "the Book dropt from her Hand, and a Shower of Tears ran down into her Bosom" (TJ 796; XV, v). If "all existence is a mental act, willed by a perceiving mind, the world of imagination may be more 'real' than the world of experienced events" (Johnson 114).

Unlike Quixote, Sophia is at least able to disengage herself from the fictitious world of the play to meet the threat from Fellamar. For Fellamar, however, the scene is itself a kind of play. The role of the ravisher does not come naturally to him and Lady Bellaston has to goad him into it, telling him that "all Women love a Man of Spirit,"

and implying that he is not such a one (TJ 794; XV, iv). Fielding views character frequently in the aspect of role-playing and in this Robert Alter sees him as being both similar to and different from the predominant tradition of the novel which, from Don Quixote on, tended to be about people trying to play roles.

Cervantes's "aging country gentleman," living an uneventful life in diminished circumstances, tries to create for himself a role from literature because, "as a rusting, functionless appurtenance of an iron age, he is no one in particular, and he wants desperately to become someone" (Alter, Fielding 77). As part of his rather tortured effort to recreate himself, the knight refurbishes a suit of armour which, however,

> had one grand defect, which was, that, instead of a helmut . . . had only a simple morion, or steel cap; but he dexterously supplied this want by contriving a sort of visor of pasteboard, which, being fixed to the head-piece, gave it the appearance of a complete helmet. (DQ 26; I, i)

The missing visor, so necessary to be restored, will act as a mask to disguise Don Quixote from the world and so complete his transformation. But identities are not so easily created, as he finds. It is true, indeed, that, to try its strength, and whether it was proof against a cut, he drew his sword, and giving it two strokes, undid in an instant what he had been a week in doing (DQ 26; I, i).

The use of masks and similar devices by Fielding does not reflect a crisis of identity of exactly this sort; role-

playing is presented not as "the expression of an existential dilemma but as a Molièresque masquerade of deceptions" (Alter, Fielding 77). The purpose of these deceptions is to create deliberate confusion in the plot, but role-playing and hidden identities do not function to help a character deceive himself, as Quixote does. The knight is defined by his delusion and virtually all traces of what must have once been a different Don Quixote have been subsumed into his idealized self-image. In Tom Jones,

> the face of nature, though hidden, is always there behind the mask to be revealed. Cervantes, I think, no longer knows what nature is. . . . Fielding, less our contemporary than Cervantes in this important respect,is still confident in nature and what he knows of it. (77)

So it is that Fielding can declare: "there is a certain Air of natural Gentility, which it is neither in the Power of Dress to give, nor to conceal" (TJ 692; XIII, ii). The focus on deception rather than delusion makes any disguise Tom adopts merely a matter of surface detail. On two occasions Fielding calls attention to Tom's outward appearance, and specifically his dress; these occur when he attends the masquerade party where he first becomes entangled with Lady Bellaston (TJ 713; XIII, vii), and later when ensconced as a kept man in her house, he substitutes for his former attire the more extravagant dress of the London upper class. In neither case does he make the transformation by his own choice nor does it reflect social ambition on his part. Tom's motivation in falsifying his appearance is at worst pragmatic and even when he is playing

a role his inexperience at doing so shows through, as is indicated by his naïveté about masquerades and those who attend them:

> "Sure, Madam, you must have infinite Discernment to know People in all Disguises." To which the Lady answered, "You cannot conceive any Thing more insipid and childish than a Masquerade to the People of Fashion." (TJ 716; XIII, vii)

Alongside Tom, characters such as Lady Bellaston, Blifil, and Bridget Allworthy who spend their lives dissimulating appear the greater frauds by contrast. So, too, Quixote's artless efforts to adopt an alternate persona are low on the deception scale compared to the calculations of everyone from innkeepers to nobility to dupe the knight into humiliating and sometimes painful situations.

This is related to what Wolfgang Iser identifies as the principle of contrast, and what Fielding calls the "reverse," which holds that all the implications of something can only be made clear to the reader if that thing is accompanied more or less simultaneously by its negative form (Iser 48). An example of this is the "Man of the Hill" story-within-a-story which has a function similar to that of the interpolated stories in Don Quixote: it inverts the message presented in the main action in order to make the point clear to the reader (Iser 50). When the Man of the Hill reduces human nature to incurable corruption, at that very moment Tom realizes its "utmost diversity" (TJ 482; VIII, xv). The greater the contrast between two points of view, the greater is the reader's obligation to make up his

own mind, yet at the same time a wide discrepancy between two positions generally means, for Fielding, that neither is the correct one and the result should be a compromise in a general view of human nature.Fielding is no more likely to posit absolute opinions or methods of living than he is to create ideal characters. He "is as opposed to the reduction to a single quality or defect as he is to uncontrolled diversity" (Iser 50).

In Don Quixote Cervantes presents a character trying to embody idealism in action but, like Fielding, does not create ideal characters, his knight often falling short of the standards he has set for himself. To illustrate the contradictions that can exist within individuals, Cervantes occasionally shows Quixote in a different light from that of the misguided but well-meaning hero of romance. In the "adventure of the dead body," Don Quixote attacks a group carrying a bier (DQ 152; I, xix). His wish to avenge the death leads him to cause a man to be thrown from his mule and suffer a broken leg which, he observes, "'will never be right again whilst I live'" (153). On being criticized by a lackey for this injury, Quixote "assaulted one of the mourners, and laid him on the ground grievously wounded," before turning to the rest (152).

There is, of course, humour in this episode as throughout the novel but the image of Quixote flailing about with his sword, thrashing the "timorous and unarmed" mourners (152), makes this episode different in tone from

most others. In contrast with his other adventures, Quixote seems here to be motivated more by an inclination for random bullying than by his chivalric code. The results of this episode--chaos and distress--resemble those of his other adventures but Quixote's intentions here lead us to modify slightly our belief in his commitment to ideal principles. Discrepancies between different aspects of the hero's behavior are not irreconcilable but they perhaps remind us that Cervantes does not identify, nor does he want the reader to identify, with the values expressed or demonstrated by the characters in the work. "This disjunction between author and character allows us to appreciate both the character's shortcomings, and those of the literary world that informs his actions and attitudes" (El Saffar, "Cervantes" 142).

Adventures in Don Quixote follow hard upon one other, are in fact "telescoped together" (Iser 51) with the result that different impressions are created of the knight and his behavior, which is most often worthy in intent, sometimes less than ideal. Rather than being incompatible, when taken together these differing depictions tend to create a more interesting picture of Quixote than would be one of unswerving benevolence. Fielding makes use of this device in Tom Jones to account for Tom's apparently irreconcilable actions; the hero's thoughtlessness and errors of judgement are weighed against his benevolence and integrity, characteristics essential to Fielding's view of

"good nature." The circumstances of the plot favour the balancing of these ideal qualities against his very real shortcomings.

At the same point that Tom again encounters the highwayman whom he once saved, he is involved in what seems an unforgivable affair with Lady Bellaston. The reader thus sees the hero's worst lapse against the background of his goodness, which is constant (Iser 51). Tom is greatly moved by the plight of the highwayman, whose desperation to help his starving family leads him into a crime that he is not capable of carrying out. The mercy that Tom shows to this man is of the same type that he himself deserves from Allworthy and Sophia for his various slips in conduct. For Fielding, "actions have not an absolute value to be mathematically determined; every deed is to be judged not only by its consequences, but by its motives" (Digeon 164). Tom's large-heartedness has implications for his own future with Sophia as well as for people like the highwayman; for the man who feels deeply is capable of great happiness, whether imaginary, as is Quixote's with Dulcinea, or real, like his own with Sophia (161).

Tom's belief, expressed to the Man of the Hill, is that human nature is a thing of "great Variety." He is speaking of people as a group but within individuals is also to be found a range of attributes. However, this variety is set forth as a range of actions and behavior, rather than of psychological or emotional states:

> The idea of an interior and mysterious self has little relevance for Fielding, whose neoclassical conception of character assumes that the people we meet in life are in fact types. Types are not stereotypes, since the type will always be shaped and specialized by the details of time and place, but individuality is not individualism. . . . Fielding sees character as the sum of visible actions and decisions. (Damrosch 267)

A character cast as a "type" is inevitably a restricted one, yet Cervantes and Fielding show how a single character's separate actions can, in being inconsistent, make him more complex. The disparity between these actions produces a tension between the real and the ideal that encourages the reader to see a character, not as representing one or another extreme, but as a mixture of qualities. One result of this is that the "sympathetic people can remain so, without being condemned to an irksome perfection" (Digeon 164). The emphasis on Tom's human weakness and fallibility counterbalances what would otherwise be total sympathy for the hero, as would have been the case if Fielding had drawn attention only to Tom's abundant noble qualities. The presentation of human nature would be incomplete if it were reduced to perfect conformity with an ideal moral code (Iser 51).

Individuals are thus presented as embodying opposing traits; often, however, it is pairs of characters that are contrasted. Iser sees the most important characters of Tom Jones as embodying the principles of several norms which are incorporated into the novel. Allworthy aspires toward reasoned benevolence in all things whereas Western allows

his passions free reign. Square always sees "the eternal fitness of things", and Thwackum views the human mind as "a sink of iniquity." Blifil, on one hand, follows the norms of his instructors and is corrupted, while Tom goes against them and becomes all the more human (Iser 52). In characters like Allworthy and Western who each represent a norm human nature contracts into a single principle, which inevitably excludes qualities that are in conflict with that principle (Iser 53). Thus, though Fielding depicts Allworthy as the embodiment of many ideal qualities, he is not a model to be imitated; his very ideality takes him beyond the realm where good nature is the goal, good nature being necessarily a mix of the real and the ideal.

"Dualism" is a characteristic feature of Don Quixote (Ziomek 174). The knight and his squire are themselves the most obvious example of this but Cervantes carries it further:

> Besides the two main protagonists, Cervantes presented about fifty other significant pairs of characters who possess parallel yet contrasting qualities. With the use of these portraitures he was able to depict contrary opinions, idealize his portrayal of the medieval knight, exhibit a dramatic manner of discussion, and expose numerous ethical and aesthetic doctrines about the nature of knowledge, life, justice, and literature. Cervantes was able, convincingly, to present such conflicting viewpoints about truth and reality that history was made to look like fiction and vice versa. (Ziomek 174)

Cervantes's novel would have been Fielding's first model for "the shaping of fiction around a richly active antithesis, a dialectic of character" (Alter, Fielding 95), but the

pairing of characters is complicated in Tom Jones in that there are two Quixote-Sancho sets of partners: Tom and Partridge, Sophia and Honour.

The second of these pairs reflects on the subject of the authors' treatment of female characters, an area in which the distinguishing between real and ideal is often evident. In the works of Fielding and Cervantes can be seen a tendency to classify women along these lines; with neither author, however, is it a simple case of polarization between chaste and impure, active and passive. In contrast to most critics, who commonly pair characters in Tom Jones, Wolfgang Iser sees the women as being of three types, all falling under the general category of "love:" Sophia represents "the ideality of natural inclination," Molly temptation, and Lady Bellaston depravity (Iser 52). But even this tripartite division is too simplistic in that Sophia herself represents different and at first glance contradictory qualities: innocence and prudence, obedience and autonomy, which are convincingly combined in her character. So it is that the escape from her house by night, in direct opposition to her father, is described as "the discharge of her duty," and it is successful because she, "with all the Gentleness which a Woman can have, had all the Spirit which she ought to have" (TJ 559; X, ix). This episode marks the beginning of the course Sophia will take throughout the novel, one of compromise between acceptance of authority and assertion of integrity. By

steering this course she becomes a model for Tom to emulate in his accession to virtue, a model that would be unattainable if she were a paragon (London 325). Her later decision to look to her aunt for protection nicely balances calculated rebellion with obedience. Knowing that Lady Bellaston "looks upon the Authority of a Father in a much lower Light" than she herself does (TJ 350; VII, vii), Sophia determines to stay "out of his Power, [till he] can be brought to some Reason" (351). In doing so, she is able to reject her father's authority in fact without rejecting it in spirit (London 327).

Sophia's courage and spirit enhance her image for the reader, but Fielding's purpose is not merely to offer an alternate type of ideal womanhood of which intrepidity is a part. He sets up a conflict between the real and the ideal which creates incongruity between or even within characters and so undermines traditional conceptions of ideality. Seeing Tom Jones as a combination of romance and comedy, Henry Knight Miller finds that Sophia has to be at the same time idealized and made to be flesh and blood. Fielding achieves this combined effect in part through "incongruous contrast." Thus, the "sublime" overture introducing the heroine is directly followed by a detailed description that begins flatly (Miller, "Fielding's Levels" 271). When Sophia is introduced to the reader in Book Four she is described in the context of art, music, and pastoral poetry. A reference to Lord Rochester hints at the change to come,

and the account of her appearance which follows alternates between prosaic particularities, and lofty clichés. The entire description is written in a qualified sublime, containing a gentle mockery, but it is nevertheless a panegyric. Fielding's language in this passage is reminiscent of earlier celebrations of beauty, including that of Dulcinea del Toboso (Miller, "Fielding's Levels" 272).

Don Quixote speaks of Dulcinea in similar, in some instances identical, terms to those Fielding uses: "'her forehead the Elysian fields, her eyebrows rainbows . . . her neck alabaster'" (DQ 103; I, xiii), with the difference that Quixote has never seen this woman. This fact underlines the pointlessness of the panegyric in Dulcinea's case, and also in Sophia's, whose description cries out for something more concrete and individualized, if less ideal, for the purpose of characterization. Don Quixote is not interested in the actual appearance of his ideal woman because Dulcinea does not exist in remotely the form he imagines, nor need she. In two uncharacteristic instances the knight acknowledges that he does not know what she looks like, and even casts doubt on her existence. She exists in the poetic tradition, where mistresses are not really of "flesh and blood" but are "for the most part feigned . . . to make the authors pass for men of gallant and amorous dispositions" (DQ 226; I, xxv); therefore, he says, "I imagine that everything is exactly as I say, without addition or diminution; and I

represent her to my thoughts just as I wish her to be" (226). Much later, when charged by the Duchess with having created Dulcinea out of his own mind, he replies:

> God knows whether there be a Dulcinea or not in the world, and whether she be imaginary or not imaginary: this is one of those things, the proof whereof is not to be too nicely enquired into. I neither begot, nor brought forth, my mistress, though I contemplate her as a lady endowed with all those qualifications, which may make her famous over the whole world. (DQ 756; II, xxxii)

Quixote acknowledges that Dulcinea may not physically exist, but maintains that the idea of her exists outside of himself, and for him, the idea is more important than the reality. Similarly for Fielding, Sophia is as important for what she represents, as for what she is. The climax of the description of her, and the part which is for the author most telling, yet for the reader most inaccessible, is when Fielding compares Sophia to his late wife: "but most of all, she resembled one whose Image never can depart from my Breast, and whom, if thou dost remember, thou hast then, my Friend, an adequate Idea of Sophia" (TJ 156; IV, ii).

Characters as well as authors display a tendency to idealize and the interpolated stories of Don Quixote contain several examples of men who are reluctant to accept any measure of reality in their image of womanhood. Chrysostom, the shepherd, has died for love of Marcela, a shepherdess. Her beauty, scorn and cruelty are legendary and are made more so through some verses Chrysostom has written which at the same time idolize and villify her. A hearer of the song

protests that it seems not "to agree with the account he had heard of the reserve and goodness of Marcela; for Chrysostom complains in it of jealousies, suspicions, and absence . . .. 'as if they had been real'" (DQ 109-110; I, xiv). Marcela arrives to clear her name and in an extended speech absolves herself of the blame which beautiful, idealized women are often held to bear for their lovers' lives. "'In return for the love you bear me, you pretend and insist, that I am bound to love you'" (DQ 111; I, xiv). Marcela calls attention to a double standard when she asks, "'Pray tell me, if, as heaven has made me handsome, it had made me ugly, would it have been just that I should have complained of you, because you did not love me?'" (111). By actually appearing and making herself real to the listeners she destroys the image of her cruel feminine power and creates a new, more practical, ideal, "leaving all those present in admiration as well of her sense as of her beauty" (DQ 113; I, xiv).

In "The Novel of the Curious Impertinent," Anselmo persuades a friend, against his will, to try to seduce Anselmo's wife as a test of her virtue. The friend finally complies, with tragic results. Though Anselmo has no reason to doubt his wife, he cannot tolerate even the possibility of a fault in her though to put her to this trial is, in the friend Lothario's words, the same as to lay a "'diamond between the anvil and the hammer, and by mere dint of blows, try whether it was so hard, and so fine, as it was thought

to be'" (DQ 318; I, xxxiii). The importance lies in the fact that to fail the test would not be a reflection on the quality of the diamond or of the woman for "'there is no jewel in the world so valuable as a chaste and virtuous woman'" (319). Lothario's advice that "'woman is an imperfect creature, and that one should not lay stumbling blocks in her way to make her trip and fall'" (319) is not completely charitable in that it is applied only to women but it makes the case that one should apply reasonable standards of behavior and not absolute ones. Anselmo has married a paragon but demands a saint; in his obsession to prove her infallible he will not stop until he brings about her fall.

Tom Jones runs a similar risk in wanting to see Molly and Sophia simply as different aspects of "woman" rather than as individuals. Tom likes to think he can possess both Molly and Sophia, though differently, one bodily, the other as an idealized image. His "love" for Molly is a combination of gratitude, compassion, and "his Desire for her Person" (TJ 176; IV, vi) whereas that for Sophia arises initially from her "heavenly Temper [and] that divine Goodness which is beyond every other Charm" (TJ 238; V, vi). His efforts to keep the two types of women separate are repeatedly foiled by Sophia's stumbling onto his assignations--with Molly in the grove (TJ 263; V, xii) and with Mrs. Waters at Upton (TJ 546; X, vi). While Quixote is very often unable to distinguish the real from the ideal

when it comes to women, mistaking prostitutes for princesses and a total stranger for the enchanted Dulcinea, Tom is all too clear on the differences between Sophia and the other women in his life but has to learn that the gulf he has created between them is not so easily crossed as he would wish.

Tom's often unsuitable behavior with regard to women stems in part from an immature belief that he can act on his feelings and that things are necessarily the way he perceives them. This points to the fact that both Cervantes and Fielding are concerned in their works with the social dangers of illusion, particularly the illusion of autonomous agency. While individuality is not denigrated, acting on individual belief often is, and the person who believes he has complete autonomy is presented as silly or destructive, of either himself or others. This extends even to Mr. Allworthy, who, for example, though with the best intentions, causes Partridge to lose his living and, in effect, twenty years of his life through an unjust banishment. Acting generally out of kindness and sound judgement, Allworthy usually reaches wise and charitable decisions, such as the one to give the infant Jones a home despite the censure of the neighborhood, but his detachment and impartiality are not in themselves a protection against profound error (Preston 303). When condemning Tom and Molly, Allworthy does not follow the precept that one should be harsh with oneself, charitable and compassionate with

others (301); his anger seems to arise more from hurt feelings over Tom's presumed levity during his illness than from the issue at hand (301).

Of course Tom is not blameless in this episode and though his misfortunes are not the result of intentional wrongdoing on his part, he has to learn not to follow his own inclinations quite so much as he does throughout most of the book, however harmless they seem to him. Ronald Paulson says that Tom's quixotic aberration is his "good nature," which he takes to the extreme in giving his body to women young and old out of an inner compulsion to generosity or love and while his good nature can be seen as the correct answer to Thwackum and Blifil, it also shows a certain amount of self-indulgence:

> Fielding, however, interprets it according to Quixote. Tom fastens his attention on one aspect of an object and makes it into the whole: just as the whirling blades of a windmill become the flailing arms of a giant for Quixote, so the white breasts of Mrs. Waters or the generosity of Lady Bellaston or the appearance of youth and availability in Molly lead Tom to break with both prudence and moral laws. He is as oblivious to appearances as Quixote: Fielding keeps emphasizing this, and the need for prudence, throughout the novel, until at the end we are told that Tom has reached a balance between feeling (his Quixotic madness) and form. (Paulson, "Lucianic Satire" 214)

That Tom breaks moral laws is not to say that he is himself fundamentally immoral but he is moral in the way that a picaro is, showing fidelity to his own conscience and working largely on intuition in questions of morality (Alter, Rogue's Progress 95). But as the picaro is isolated

from society so must Tom be until he learns to accept some of its norms.

While Tom's misdoings hurt no one more than himself, Sancho's remark that his master is only "'a poor enchanted knight, who never had done any body harm in all the days of his life'" (DQ 506; I, lii) is slightly disingenuous. Early in his adventures Don Quixote takes it upon himself to save a boy who is tied to a tree and being beaten. The episode resembles Tom's rescue of Mrs. Waters (TJ 496; IX, ii) whom he finds in a forest stripped to the waist (DQ 41; I, iv). But whereas Tom's efforts are timely and successful, Quixote leaves the boy in the custody of his master, in exchange for a promise that the beating will stop. When the boy protests that if Quixote leaves he will be flayed "'[l]ike any Saint Bartholomew,'" the knight replies, "'[h]e will not do so, . . . it is sufficient to keep him in awe, that I lay my commands upon him'" (DQ 43; I, iv). The outcome is predictable to all except Quixote who, unused to such situations, assumes that everyone will behave like a character in a romance. In this he is like one of the characters who people Fielding's fictional world

> who base their perceptions of reality on extremely limited firsthand experience and oral reports. [Fielding] takes particular delight in pointing up the discrepancy between each character's pretense to wide first hand experience and his actual limited experience. (McNamara 376)

Fielding likes to emphasize the partial nature of Tom's understanding and the fact that proper behavior is learned

and conditioned rather than cultivated within by the individual. In some instances Jones shares Quixote's individual sense of being a champion but this can prove simpleminded, as when he impulsively toasts Sophia when among a company of officers (TJ 375; VII, xii). It is this "Levity in his Behavior, so void of Respect" that later angers her "for in reality Sophia was much more offended at the Freedoms which she thought, and not without good Reason, he had taken with her Name and Character, than at any Freedoms, in which, under his present circumstances, he had indulged himself with the Person of another Woman" (TJ 651; XII, viii).

Although Fielding acknowledges that Sophia's position may seem "absurd and monstrous" (TJ 651; XII, viii), he nevertheless maintains its correctness; in the intensely public world of Tom Jones a false speech can cause the loss of one's place in society as easily as a false step. Sophia recognizes the implications of this for women in particular. As Allworthy explains to Jenny, a character who is only perceived to have done wrong, "by the Laws of Custom the whole Shame, with all its dreadful Consequences, falls entirely upon her" (TJ 53; I, vii). For this reason, and as a test of his love, Tom has to learn that respect is linguistic as well as behavioral. Sophia

> knows that the casual encounters of the highway may be pardonable, so long as the pure memory of the beloved remains enshrined in the inner tabernacle of the heart; but if the veil be drawn aside and the image of the loved one associated for one instant with some doubtful escapade, it means that

> the man is not truly upright, nor worthy of love. (Digeon 149)

Sophia does not insist too much upon perfection (150); she is prepared to accept Tom's real flaws as long as his worthiness, shown in his ideal regard for her, remains constant. The matter is partly one of reputation and in this Sophia is more scrupulous than her cousin. Mrs. Fitpatrick realizes that whatever were her past actions, it is in her interest to make them appear in as good a light as possible. This is why, under the pretense of not wanting to tire her listener, she eliminates the "particulars" and "circumstances" that would incriminate her (Mandel 31).

Discovering the truth behind Mrs. Fitzpatrick's story is one of the exercises in reading the novel. Iser finds that the experience of reading Tom Jones is intended to "serve as training for the reader's sense of discernment" (54). This is not to say that Fielding has great faith in this for, although he believes in the value of judging carefully, he does not necessarily believe it is possible to judge entirely well. The difference is one between judgement from within events and judgement after the fact (Unsworth 244). All knowledge, and thus all reasoning and discernment, is limited and situationally determinate (253). When the impossible has happened in Don Quixote and Sancho has been granted a governorship, Quixote says of leaders in general, "'the main point is, that their intention be good'" (DQ 759; II, xxxii). This is his policy with regard to his own actions but looked at in this way the danger of such an

attitude may be seen, for a governor's decisions affect more people than just a mad knight and his squire.

For Fielding, having good intentions is no substitute for actually doing good. In the introduction to A Journey From This World to the Next he stresses the importance of good works as against mere professions of faith and dignity. The author's moral is said to be "[t]hat the greatest and truest happiness which this world affords, is to be found only in the possession of goodness and virtue" (Fielding, Journey 3). Throughout the book Minos always makes charity his chief criterion when judging the writer and the other spirits (Irwin 42).

Tom Jones is accused by Thwackum of holding the view that "there was no Merit in Faith without Works" (TJ 163; IV, iv) and in a debate with Captain Blifil, who is attempting to prove that "the word charity, in Scripture, nowhere means beneficence or generosity" (TJ 94; II, v), Mr. Allworthy speaks for Fielding when he says he had always thought charity was interpreted to consist in action (95) and that "'Nothing less than a Persuasion of universal Depravity can lock up the Charity of a good Man; and this Persuasion must lead him, I think, either into Atheism, or Enthusiasm'" (96). This is a clear description of the Man of the Hill, whose extreme cynicism has caused him not only to perform no actions for the benefit of society, but to withdraw from it completely. By continually acting, Tom, by contrast, exhibits a tendency which will take him further

along the way toward achieving good ends than will the Man of the Hill's negative passivity.

Don Quixote specifies charity, as does Allworthy, in speaking of the obligations of the wealthy. Only those knights, he says, "'appear great and illustrious, which show themselves such by the virtue, riches, and liberality of their possessor. . . . the great man that is vicious will be greatly vicious; and the rich man, who is not liberal, is but a covetous beggar'" (DQ 561; II, vi). His description of a worthy knight could apply to Jones: he must show himself to be one through "virtue, by being affable, well-behaved, courteous, kind and obliging, not proud, nor arrogant, no murmurer, and above all charitable" (DQ 561-62; II, vi).

As in Fielding, however, the intent to do good does not always result in the doing of it. During a puppet show Don Quixote, mistaking the puppets for Moors, attacks the stage, destroying the puppets and all the works. "The general demolition of the machinery thus achieved, Don Quixote began to be a little calm, and said: 'I wish I had here before me, at this instant, all those, who are not, and will not be convinced, of how much benefit knights-errant are to the world'" (DQ 713; II, xxvi). Sancho assures the distraught puppet master that Quixote "'is so Catholic and scrupulous a Christian'" that he will make it up "'if he comes to reflect that he has done you any wrong'" (DQ 714; II, xxvi). Quixote eventually pays for the damage but only because

doing so does not conflict with his idea of a good deed.

This type of fearless and often reckless action, so characteristic of Quixote, is echoed in the scene of the churchyard brawl in Tom Jones where Tom delivers blows in defence of Molly "as well as . . . Don Quixotte or any Knight Errant in the World could have done" (TJ 183; IV, viii), performing a genuinely good deed in contrast to Quixote's deluded attempt at one.

Such exploits on the part of Jones and Quixote demonstrate their idealism in spite of a world that does not understand or share their values. In this the two heroes are acting out the essential picaresque situation which "involves the paradigmatic confrontation between an isolated individual and a hostile society" (Bjornson 4). At the same time, elements from romance give a context for their idealism and heighten the contrast between it and the more realistic aspects of the novels. Don Quixote and Tom Jones ultimately defy generical identification, however. In each, episodes of various types are arranged so that the protagonists are pitted against a society that invariably thwarts their idealism; while Tom learns to accept the world as it is, and see it and other characters in more real terms, the knight does not survive the shattering of his illusions.

Chapter Two

Episodic Structure

E. M. Thornbury states that in contrast to the episodes in Tom Jones, "[n]o episode in Don Quixote necessarily leads into another episode. In fact, much of the action is a series of unrelated events," bound together only by the unity of having the same hero (116). This reflects the prevailing view that existed at the time, and it has remained the popular one, of Cervantes as the "facile improviser and careless genius" (Riley, Don Quixote 75). Since the 1950s, however, critical emphasis has been on Cervantes the highly conscious artist, one of whose principles was that the writer should be thoroughly aware of what he is doing (75). In contrast to Thornbury, A. A. Parker holds that though few of the adventures in Part I have any causal link, it would be impossible except in one or two places, to transpose their order without doing injury to the whole.

E. C. Riley agrees that there is less room for such manoeuvres than at first appears. Insofar as "episodic" means that episodes might be transposed or removed without detriment, then Part I of Don Quixote is only episodic up to a point. "One could shift or remove, say, the incident of Don Quixote and the religious procession with negligible consequences; the same would not be true of the adventure of the fulling mills though" (Riley, Don Quixote 76). In Tom

Jones, of course, episodes are locked in place to an even greater degree; it is a story that progresses slowly but surely through a succession of strictly relevant characters and events, and terminates in a logically appropriate catastrophe (Parker 2). Thackeray did not exaggerate when he said that "there is not an incident even so trifling but advances the story, grows out of former incidents, and is connected with the whole" (Parker 2).

While Parker acknowledges that Quixote and Sancho's own adventures follow a sequence which is more than merely arbitrary, he downplays what he calls the "secondary digressions" which he says do not affect the progression of the main theme (Parker 9). This is too dismissive of the relevance to structure of the interpolated stories, which vary in the extent to which they affect Quixote and Sancho's course. For example, the second extraneous episode of Part I is made up of the intertwined stories of Cardenio and Luscinda, and Dorothea and Don Fernando, which themselves thread in and out of the main action. The most pronounced impact of this episode on the main plot comes with its comically distorted reflection--the invented chivalric tale about Princess Micomicona. The characters of these related episodes, especially Dorothea, who also poses as the Princess, become more involved in Don Quixote's affairs than do those of any other, yet the story is, at the same time, a complete and detachable novella (Riley, Don Quixote 95). In this sense, episodes featuring Dorothea are not unlike Mrs.

Fitzpatrick's history in Tom Jones, which, by drawing Mr. Fitzpatrick into the story, profoundly affects its course. The Man of the Hill episode, on the other hand, being entirely self contained and not directly bearing upon later events, resembles the "Novel of the Curious Impertinent" of Don Quixote. Although both tales exert no great influence on events outside the chapters that contain them, they nevertheless are relevant to the main texts, highlighting certain things about Jones and Quixote, or larger themes in the works.

The Man of the Hill has been the subject of much comment but it is the story he tells rather than anything about his character that draws most interest; indeed, there is little to him apart from his tale. In this respect he typifies characterization in the novel because, although Fielding's characters are vital and memorable, it is never argued that they have great psychological depth, or even that they are drawn particularly realistically. While potentially disconcerting to readers accustomed to an equal emphasis on personality and plot, this type of characterization is actually a function of episodic structure. Non-integral characters in schematic relationships combined with a start-stop type of action allow Fielding to give different motivation and behavior to the same characters. They also allow the reader to accept unquestioningly that Tom, depicted as a rutting stag (TJ 259; V, xi) and as Lady Bellaston's kept man, is by the end

of the novel the inevitable mate of the incomparable Sophia.

Don Quixote and Sancho Panza are generally regarded as more integrated characters than any of Fielding's, and so, while the rather obvious inconsistency of Tom's behavior gives little cause for concern, much thought has been devoted to the changing relationship between Cervantes's two main characters, and the way in which each takes on qualities of the other. There are 669 characters presented or referred to in Don Quixote, however, and the two principals are exceptions in their complexity. Further, even their personalities work in the interest of episodic structure. All the adventures, whether they involve rescuing someone from danger, proving his love for his lady, or ridding the world of giants (as in the episode of the windmills), arise out of actions taken by Don Quixote in accordance with his understanding of the duties incumbent upon kights errant (Nepaulsingh 242).

A love of chivalry does not make a multi-faceted character, however, and to the extent that episodes rely for their impetus on this one aspect of the Don, plot takes precedence over personality. In spite of this the cumulative effect of Quixote's behavior is that it seems to make him more real, more accessible. Generations of readers have felt they know him, claiming almost a personal relationship with the knight; but when viewed apart from the action of the episodes, his character is elusive. He seems to be a pastiche of elements taken from chivalric romance,

the way Chaucer's Wife of Bath--another character only ostensibly knowable--is of antifeminist satire. The characters of Don Quixote are not relegated to secondary status in quite the same way as Tom Jones, where the plot not only does not develop character, it actually subdues character to the demands of comic action (Preston 284). Nevertheless, in the case of the knight "at all hours and moments his imagination was full of the battles, enchantments, adventures, extravagances, amours, and challenges, which he found in the books of chivalry, and whatever he said, thought, or did, had a tendency that way" (DQ 141; I, xviii). This quality inevitably limits the scope of his character to a certain extent, at the same time that it opens the way for any number of episodes dealing with those things which preoccupy the knight.

Fielding's characters, though they have a life and integrity of their own, often demand to be read as tokens of a reality larger than themselves (Battestin, "Fielding" 306). The tutors Thwackum and Square, representing theology and a kind of pragmatic virtue, exist in a schematized relationship which has more to say about two opposing world views than it does about either of them as people. Even others within the text see Square the philosopher and Thwackum the divine as symbols, so that Blifil with one "was all Religion, with the other he was all Virtue" (TJ 134; III, v). The reduction to opposites in the case of Thwackum and Square does not result in dull or predictable

characterization but it does illustrate a principle that Tom Jones seems to exemplify:

> the importance of the plot is in inverse proportion to that of character. This principle has a corollary: the organization of the narrative into an extended and complex formal structure will tend to turn the protagonists into its passive agents, but it will offer compensatingly greater opportunities for the introduction of a variety of minor characters . . . who figure only in scenes which require exactly the amount of psychological individuality which they are possessed of. (Watt 279)

Thus the cornering of Square in Molly's garret is the perfect cap to the philosopher's career, and to the involvement in the plot of a man who regarded "all Virtue as Matter of Theory only" (TJ 125; III, iii).

That this revelation takes place without a word from Square, marks a departure in Fielding's prose, since some of his most memorable characters reveal themselves through dialogue in the limited space allotted them. Squire Western is the most obvious example, but others come to mind: Mrs. Seagrim lamenting the state of her daughter's morals: "'She's the vurst of the Vamily that ever was a Whore'" (TJ 184; IV, ix), Mrs. Western's blusterings against her brother, and Mrs. Fitzatrick explaining her contempt for her husband, "'whom I now discovered to be--I must use the Expression--an arrant Blockhead'" (TJ 590; XI, v). Incidentally, the sentiments of Sophia's cousin on this matter echo those of Teresa Panza who says, "We women are born to bear the clog of obedience to our husbands, be they never such blockheads" (DQ 557; II, v). The type of comic

dialogue that makes these female characters come alive is not, however, something that Fielding applauds in the sex. Sophia is "at the very best but an indifferent Mistress of Repartee" (TJ 897; XVII, vi) and is often silent in company. Fortunately, not all female characters are so admirable. Conversation is equally important to Cervantes, is indeed crucial to his characterization as it creates the illusion of greater depth than in fact exists. A remarkable feature of both parts of Don Quixote is

> that Cervantes gives almost no internal analysis of his characters. This is a fundamental point of divergence from the general mode of the European novel as it evolved over the next three centuries. An effect of considerable psychological complexity is created, but almost entirely through conversation, action, and gesture. In a curious way, Cervantes's technique is apparently mechanistic and external yet, by that very fact, is capable of sudden strange leaps and reversals that would be impossible with a more inward and 'organic' construction of the characters. (Bell 326)

It is this capacity for reversal which allows Sancho simultaneously to believe and disbelieve his master's stories of giants and enchantment. Granted, he is most inclined to believe when it is in his interest to do so, and that interest is heightened by the hope that he will be given an island to govern. But even the drubbings the squire endures in the name of knight errantry are not guaranteed to clear his thinking; when the pair encounter the funeral procession Sancho asks, "'should this prove to be an adventure of goblins, as to me it seems to be, where shall I find ribs to endure?'" (DQ 150; I, xix).

One of Cervantes's major contributions to the novel was his use of the conversational episode which depicts funny or eccentric types, or scenes from common life. Typically, little happens in these scenes. "They form a backwater in the main plot, or a leisurely eddy retarding its onward flow" (Close 338). Many exchanges of this type pass between Quixote and Sancho while they are travelling between adventures; the two discuss chivalry, the current state of their affairs, or the most recent interpolated story. The conversations that take place between Tom and Partridge on the road from Gloucester resemble those of the knight and squire, and while Fielding's versions are more limited in scope and frequency, they seem clearly to be based on those of Cervantes. There are two differences, however. In Don Quixote, the narrator's intervention in these conversational episodes is restricted. Cervantes simply lets his characters talk, in a dialogue rich with stylistic mannerisms and individual quirks (Close 338). Jones and Partridge are left to talk between themselves as much as anyone is in Fielding's novel, and there are pages together of uninterrupted dialogue; but the narrator is never far away and the feeling that we are alone with these two is never as great as it is in Cervantes. Another difference is that the conversations between Quixote and Sancho are more central to the novel's theme. An important subject of the story is the growth and change of the hero's world view and of his relationship to his squire. Though these are

achieved through conversation rather than in-depth analysis, they represent the shift in the modern novel from adventures to relationships (Close 353). That Fielding preserves the form of Cervantes's dialogue in the exchanges between Tom and Partridge seems to indicate that it is borrowed, especially since it does not as easily fit the themes of Tom Jones.

The conversational medium that Cervantes uses to such advantage is an importation from drama (Close 339) and much of the talking that takes place between Quixote and Sancho is typical of the type of stereotyped exchanges found in sixteenth-century Spanish comedy. An example of this type of verbal exchange occurs when the master strikes a romantic attitude which provokes a comically inadequate reply from the servant, "reflecting the latter's silliness, cowardice, forgetfulness, greed or prosaic lack of idealistic motive" (Close 345). Sancho reveals his unromantic nature when Altisodora, the Duchess's waiting maid, is resurrected after having apparently died as a result of Don Quixote's rejection. The knight tells her he is very sorry she placed her affections in him, but he was born to belong to Dulcinea del Toboso. Altisidora, now genuinely outraged at this second affront, declares the whole episode a fiction, to which Sancho adds, "'That I verily believe . . . for the business of dying for love is a jest: folks may talk of it; but, for doing it, believe it Judas'" (DQ 1026; II, lxx). Partridge has a similar tendency to throw cold water on his

master's romantic ideas. When Tom cries "'Who knows, Partridge, but the loveliest creature in the universe may have her eyes now fixed on that very moon which I behold at this instant,'" Partridge replies, "'Very likely, Sir . . . and if my Eyes were fixed on a good Surloin of Roast Beef, the Devil might take the Moon and her Horns into the Bargain'" (TJ 437-38; VIII, ix).

Also common in the drama of Cervantes's time is the servant who misapplies proverbs or learned words, and is corrected by his master with amusement or irritation (Close 345). Sancho's proverbializing is legendary; Partridge's slant on the tradition takes the form of quoting Latin, indiscriminately and without, it appears, great depth of knowledge, despite his background as a schoolmaster. After Partridge expresses his fear of the Man of the Hill, Jones answers, "'Thy Story, Partridge . . . is almost as ill applied as thy Latin,'" (TJ 628; XII, iii). To bolster his companion's courage, Jones then repeats some lines from Horace: "'Dulce et decorum est pro Patria mori'" which, though well-known, Partridge needs to have translated (TJ 629; XII, iii). This quotation highlights Partridge's cowardice, a quality he shares with Sancho and which neither hesitates to vocalize. Each is anxious to collect the rewards that he thinks will come as a result of service to his master; for Sancho this reward is to be a governorship and for Partridge it is to be admitted again into Allworthy's favour, but neither wishes to involve himself in

the dangerous situations which Quixote and Jones embrace.

In Spanish comedy the master sometimes instructs or debriefs the servant in his capacity as messenger and berates him for getting the message wrong. Variations on this conversational device occur in Tom Jones when Partridge reports mistakenly that Tom has committed incest (TJ 915; XVIII, ii) and in Dox Quixote when Sancho has to report to Quixote on the details of a meeting with Dulcinea which never took place (DQ; 293-98; I, xxxi). Another kind of scene is that in which "the servant exasperates his master by his facetiousness, impertinence, irrelevance or elliptical and digressive way of telling a story or a piece of news" (Close 345). When Sancho is not being deliberately evasive or misleading, as in the episode of the supposed meeting with Dulcinea, he often displays one of these other types of behavior. These qualities in Partridge are best seen in the episode of the Man of the Hill, whose story Partridge frequently interrupts so as to offer commentary or a story of his own. Jones objects to these outbursts, if mildly; at one point, though "a little offended by the impertinence of Partridge, he could not however avoid smiling at his simplicity" (TJ 466; VIII, xii).

The exchanges in Tom Jones recall Spanish comedy in a somewhat more limited way than do those of Don Quixote because Tom and Partridge's relationship is not clearly defined as that of master and servant:

Though the Pride of Partridge did not submit

> to acknowledge himself a Servant, yet he condescended in most Particulars to imitate the Manners of that Rank. One Instance of this was his greatly magnifying the Fortune of his Companion, as he called Jones . . . for the higher the Situation of the Master is, the higher consequently is that of the Man in his own Opinion. (TJ 643; XII, vii)

But while Partridge prefers the term companion, Fielding speaks of master and man, as does Jarvis frequently in his translation.

The author of Tom Jones appraises the exploits of his characters from an ironic height; the result is a certain disengagement from them and from the action. This is an effective device and some of the greatest novelists--Austen, Flaubert, Joyce and Cervantes--share with Fielding the practice of maintaining a careful ironic distance between them and the lives they recorded (Irwin 64). Of these, Cervantes is the only one that preceded Fielding and so the only one who could have influenced him. This forced distancing from the personalities and experiences found in the novels allows the reader to accept more readily the episodic nature of both works with their digressive stories and frequent interruptions made by the narrators. They share a similar style of interpolating extraneous material that reflects this removal. Ruth El Saffar states that Cervantes "haunts the convention by which stories are told and lives are led with a sense of distance and of absence." This distance makes itself felt in the gap which the author establishes between story and teller, between story and reader ("In Praise" 205).

The inclusion of extraneous material removes the protagonists from the main action for extended periods of time and, however well handled, when taken to an extreme the tendency to digress has proved trying to critics. The Man of the Hill's tale is most often singled out for criticism because it is the longest of the interpolations in Tom Jones. Ian Watt labelled it "an excresence" and Irvin Ehrenpreis called it along with Mrs. Fitzpatrick's history "two vast, tedious digressions" (45). In Sir Walter Scott's opinion, his tale is quite unnecessary and was inserted out of compliance with the custom of Cervantes and Le Sage (Blanchard 326). Digeon states definitively that "[n]o one can dispute the fact that this story is tedious . . . the survival of a fashion already out-worn. Don Quixote and Gil Blas set the unfortunate example" (176).

The "Novel of the Curious Impertinent," though much less controversial than the Man of the Hill's story, has received similar criticism. René Girard said of it: "The question arises of whether the short story is compatible with the novel; the unity of the masterpiece seems somewhat compromised" (52). Girard is unusual however in expecting this type of unity in a work that is so diverse. The "Curious Impertinent" differs from the other stories in Don Quixote in that it is read from a separate manuscript and does not involve any of the characters from the novel, but it is still one of many episodes, if substantially the longest, that make up Part I. The Man of the Hill's story

is more of an anomaly, for apart from Mrs. Fitzpatrick's history, which is somewhat more integrated into the main work through her dialogue with Sophia, it is the only thing of its kind in Tom Jones and it is possible to wonder, as some have done, just what it is doing there.

Yet, while it is true that the Man of the Hill's and Mrs. Fitzpatrick's stories are merely incidents in a very full narrative, they are not irrelevant incidents any more than those in Don Quixote are; they are not "digressive" from the main themes of the novel. They illustrate "the play and tension between the contingent and the ultimate, the disordered and the ordered . . . experience and innocence, the merely 'actual' and the certainly 'real'" (Miller, "The 'Digressive' Tales" 271). The Old Man and Mrs. Fitzpatrick speak with the voice of experience and in their cautionary tales tell of a different way of living in a morally abandoned other world, the "seething, Hogarthian city of London" which Tom and Sophia visit only vicariously (Burrows and Hassall 451). These two thus experience the danger but not the corruption and are able to learn what to avoid. The temptation is to adopt the teller's cynicism but neither Tom nor Sophia succumb.

Don Quixote contains cautionary tales of a sort and the knight is not tempted to lose faith in mankind any more than Jones is, however for a different reason. Cardenio leads a hermit's existence in the mountains, disillusioned, as the old Man has been, by a friend and a woman's treachery.

Quixote interrupts Cardenio's story with irrelevant outbursts much as Partridge does that of the Man of the Hill but the significance of the story is for him largely confined to the part of it that occasioned his interruption, some details about Amadis de Gaul (DQ 211-12; I, xxiv). Quixote is immune to cynicism because he hears everything through the filter of chivalric romance; while the interpolated stories sometimes carry meaning for the Don's own life and adventures, they are not generally a medium for such things as political commentary in the way that the Man of the Hill's story is.

The Old Man retired from society prior to the Glorious Revolution and expresses dismay when told by Tom about the Jacobite uprisings, saying, "'there can by no such Party. As bad an Opinion as I have of Mankind, I cannot believe them infatuated to such a Degree!'" (TJ 477; VIII, xiv). Fielding was an active promoter of the anti-Jacobite cause and published several patriotic essays and pamphlets in the fall of 1745. A Serious Address to the People of Great Britain is considered the best of his Rebellion pamphlets, and argues "with some power that the Stuart-Papist-French-highland invasion threatens the liberty, property, and safety of the English, as well as the Present Establishment in Church and State" (Cleary 209). In turning his back on these upheavals the Man of the Hill is evading social responsibility; his retreat from the world of men is a retreat from the Bill of Rights and the reforms of the

Revolution. Though in both novels characters in the interpolated stories may serve as foils to the protagonists, as the apathetic Old Man does to the socially committed Tom, in Cervantes's stories more than in Fielding's such episodes seem to be included for their own sake.

As well as being cautionary figures, the Man of the Hill and Mrs. Fitzpatrick act as negative analogies to the moral state of the listeners by which the reader is meant to see that nothing that may happen to Tom and Sophia will be very bad in comparison. The two storytellers in fact serve a general minimizing function (Crane 642-43). Similarly in Don Quixote, the terrible things that take place in the interpolated stories cast the knight's adventures in a milder light. The episodes of Chrysostom and Marcela and the "Curious Impertinent" both involve the deaths of at least one of the characters. Cardenio anticipates his fiancée's promised suicide until the last second before her marriage to another man, but it does not occur, to his chagrin (DQ 252; I, xxvii). At Camacho's wedding, the unsuccessful suitor Basilio tricks those present into letting the bride marry him as a deathbed request, and then reveals that his suicide attempt was faked.

The way death is dealt with in these stories, where it is either abortive, illusory or, if real, quite removed from Don Quixote's personal experience, allows his own scrapes to appear all the more harmless and comical. When near the end of the book the knight has to take part in a duel over a

woman's honour, circumstances make clear that there is little to worry about. The duke "over and over again instructed his lackey Tosilos how he should behave towards Don Quixote, so as to overcome him without killing or wounding him" (DQ 924; II, liv). The results of Jones's real duel are considerably more serious but even when he is in prison, at the nadir of his fortunes, the knowledge that the hero has so far escaped disaster increases the expectation that he will continue to do so.

Though Cervantes's interpolations, like Fielding's, serve a minimizing function by pointing up the difference between the high drama of the characters' lives and the smaller scale of Quixote's own adventures, the stories also work as analogies, and not only negative ones. The analogy between the madness of Cardenio in the Sierra Morena and that of the knight has, according to Immerwahr, become a commonplace of literary criticism (124). So too the "Curious Impertinent" reflects on the larger context of the cause of Quixote's madness:

> Quijote's undertaking, to realize in action the ideal of chivalry, is something beyond his own or, indeed, anyone's powers. . . . In seeking to experience his poetic inspiration in personal action, "he tried to grasp with his bodily hands" what was in reality "an invisible miracle." . . . Anselmo too wants to hold visibly, bodily in his hands the invisible, which we possess only in noble faith. (Tieck; qtd. in Immerwahr 125)

Anselmo's determination to test the limits of his wife's fidelity leads inexorably toward disillusionment and death; his ruinous obsession is akin to Quixote's preoccupation

with the perfection of Dulcinea, an image which, when shattered along with his chivalric ideals, leads to his own fatal despair. This disillusionment is suggested in the interpolations of Part II long before Quixote finally confronts it. As in the "Curious Impertinent," the three serious love stories in the second half of the novel are framed by stories that end happily but they are more pessimistic in tone than those in Part I for "with the enchantment of Dulcinea, the ideal of a perfect love becomes more remote on both the imaginary and the real levels of the novel" (Immerwahr 135).

Finally seeing the world for what it is brings about Quixote's downfall whereas for Tom and Sophia such exposure is a necessary part of their development. The challenge for Fielding's protagonists is to enter, if only temporarily, the world the Man of the Hill and Mrs. Fitzpatrick describe without becoming like them. We learn about the old Man primarily through the story he tells but his limited involvement in the plot is in itself illuminating. The fact that he sits idly by while Tom rescues Mrs. Waters from an attacker confirms his misanthropy and, although he withdrew from society for the purpose of religious meditation, his way of looking at the world justifies to an extent the satanic imagery used to describe him. In seeking the divine, he has surrendered his humanity and become something less than man (Miller, "The 'Digressive' Tales" 263).

Whereas the image of the Man of the Hill is formed almost entirely by the story he tells, Mrs. Fitzpatrick affords greater opportunity to show the difference between what a character says and how she lives. This discrepancy is apparent because, unlike the old Man's, who is never seen after the end of his tale, Mrs. Fitzpatrick's life "rapidly gets absorbed in the great body of the host organism, Tom Jones, and far from continuing to be the heroine of her own story, she is compelled to take her place as a minor character in Fielding's" (Damrosch 276). She plays a major role in the London sequence and the implication at the end of the novel is that she is living as a genteel prostitute.

Cervantes is also interested in the conflict between words and deeds, and, as Fielding does with Mrs. Fitzpatrick, uses interpolated stories to highlight the contrast. "By embedding such tales as those of Cardenio and Chrysostom within a larger context, Cervantes invites a comparison between the words of his character/narrators and the manner in which, outside their stories, they conduct themselves" (El Saffar, "In Praise" 208). Cardenio intends to arouse pity for himself in his audience, but the overall impressions created are those of cowardice and indecision. This effect is created partly by his erratic behavior in the Sierra Morena and also by the inevitable comparison with Dorothea, who tells her story directly after his. Involved in the same intrigue as Cardenio, and equally put upon, she comes across as dignified and determined (DQ 259; I,

xxviii).

The likelihood of Cardenio and Dorothea, both players in the same love drama, being in the same part of the mountains at the same time is not very great. Nevertheless, verisimilitude and structural balance were generally of concern to Cervantes and he wanted to make the interpolations plausible in the context of the main plot. He achieved a smooth integration by linking the stories textually and thematically with the rest of the novel (Flores, "Cervantes at Work" 143). The Marcela and Chrysostom affair is introduced by a group of goatherds, making this pastoral episode more believable than it might be otherwise. The rustics bring the story down to earth and tie it to the "real" world of the novel. They in turn are given credibility by Quixote and Sancho's personal involvement with them. Even the "Curious Impertinent," in a way the most contrived of the interpolations, is carefully connected to the main text. This book within a book immediately follows a discussion about literature (DQ 306-09; I, xxxii) and the author is hinted to be the elusive "second author" of Don Quixote (Flores 144). An even more startling reference to Cervantes himself occurs in the captive's tale; based on fact, it recalls the author's years of imprisonment by the Turks:

> One Spanish soldier only, called such an one De Saavedra, happened to be in his good graces; and though he did things which will remain in the memory of those people for many years, and all towards obtaining his liberty, yet he never gave

> him a blow, nor ordered one to be given him, nor ever gave him so much as a hard word: and for the least of many things he did, we all feared he would be impaled alive, and he feared it himself more than once; and, were it not that the time will not allow me, I would now tell you of some things done by this soldier, which would be more entertaining, and more surprising, than the relation of my story. (DQ 393-94; I, xl)

Drawing attention to himself and to actual events in this way shows positive restraint on the part of Cervantes compared to what Fielding gets away with along these lines. But whereas the above section from the Captive's tale contributes to verisimilitude, Fielding's continual opining and reminders that he is there behind the stories tend to work against it. Indeed, it can be argued that Fielding's use of interpolated tales, allusions, quotations and theatrical events serves to discredit others' fictions thereby making his own seem more convincing (Johnson 114). It is the handling of the Man of the Hill episode, the way that character appears, speaks at length and is then disposed of, rather than the fact of the interpolation itself, that seems to bother so many readers. Mrs. Fitzpatrick, whose history is entwined in the plot and who continues to play a role in it after she has told her story, does not pose as great a problem.

Verisimilitude is not a non-issue for Fielding, however. Devoting the longest of his introductory chapters to a discussion of the Marvelous, he outlines the limits to a writer for testing the credulity of his readers. In this he may be gently satirizing the Canon's speeches in Don

Quixote (DQ 472-80; I, xlvii-xlviii). The Canon of Toledo states that "'fiction is so much the better, by how much the nearer it resembles truth; and pleases so much the more, by how much the more it has of the doubtful and possible'" and that "'the perfection of writing consists'" in "'probability and imitation'" (DQ 473; I, xlvii). To complaints like the Canon's that the writers of romance depict things such as the hero singlehandedly defeating an entire army, Fielding would give the commonsense response that "what it is not possible for Man to perform, it is scarce possible for Man to believe he did perform" (TJ 397; VIII, i). A complication in determining what lies within the bounds of credibility is that fact is stranger than fiction. Fielding states:

> it is, I think, the Opinion of Aristotle; or if not, it is the Opinion of some wise Man, whose Authority will be as weighty, when it is as old; "that it is no Excuse for a Poet who relates what is incredible, that the thing related is really Matter of Fact." (TJ 400; VIII, i)

By titling his novel, The HISTORY of Tom Jones, a Foundling (emphasis added), Fielding draws attention to the matter of truth in a novel that is clearly a work of imagination yet at the same time claims to be a "History." The distinction reappears later in this chapter but in the above quote he points to a dilemma, which is, that what the writer of history must relate because it is true, the writer of fiction must not because it would not be believed.

The Canon is critical of Romances because they are shapeless and badly written (DQ 473; I, xlvii), Fielding

because they are not true to human nature (TJ 402; VIII, i); however, the Canon says one thing in their defense which neither Cervantes nor Fielding can afford to discount and this is that the romance affords great opportunity for diversity within a work. Like other works that are comic in outlook--The Canterbury Tales, the Pickwick Papers, Ulysses--Don Quixote and Tom Jones delight in and celebrate the variety they contain (Stovel 267). Yet at the same time both Fielding and Cervantes felt the need to defend the episodic structure of their works. In the second chapter of Tom Jones, Fielding announced: "I intend to digress, through this whole History, as often as I see Occasion" (TJ 37; I, iii). Cervantes also justified the "stories and episodes" of Part I as being "no less pleasing, artificial, and true, than the history itself" (DQ 256; I, xxviii).

In opposition to the Canon and to E. C. Riley, who finds that the extraneous stories in Don Quixote are in varying degrees oriented toward romance (Riley, Introduction xv), Girard states that although the short stories with which Cervantes "padded" Don Quixote were all cast in a pastoral or chivalric mold, these texts do not fall back into the "romantic," non-novelistic pattern (49). However, the inclusion of these texts belongs itself to the Renaissance idea of romance, which has a variety of episodes and constant extensions beyond the immediate scene (Miller, "The 'Digressive' Tales" 258). This partly explains the appeal of this form for Fielding:

> [t]he interweaving of narratives 'extraneous' to the central story is inherent in the 'oral' mode of romance and epic . . .. What Fielding clearly sought was the greatest possible complexity within a frame that provided the greatest possible unity--in a word, the epic romance ideal. (Miller, Henry Fielding's Tom Jones 28)

It becomes more complex when these types of extensions are found within the interpolated tales themselves. The part of the Man of the Hill's tale that deals with his "vicious" period of gambling tells a story of its own about the seamy urban world that is outside the normal vision of the comic romance (Miller, "The 'Digressive' Tales" 260). Apart from variety another hallmark of romance is the intervention of accident, which usually comes in the form of providential encounters (Riley, Don Quixote 84). The Man of the Hill's chance meetings with his father (TJ 468; VIII, xiii) and with Mr. Watson (TJ 474; VIII, xiii) are two such. There are examples of such fortuitous incidents in the interpolated stories of Cervantes but the coincidences on which so much depends in romance are noticeably absent from the main action of Don Quixote (Riley, Don Quixote 84). Fielding, on the other hand, packs his plot with chance meetings and equally unlikely near-misses as in the events at Upton, the reuniting of family members, and Jones's escape from death.

If Quixote's adventures are lacking in coincidences, plenty of other romance elements are present. Robert Wilson finds that in Don Quixote

> the web of allusions to chivalric romance is

> dense and tentacular. It manifests itself on every level of discourse: proper names, titles of books that are cited . . . parodic treatments of typical romance characters and situations, snatches of ballads, incorporated narrative of romance materials (such as maese Pedro's puppet show in the Second Part), and many Romance motifs such as the Helmet of Mambrino or the figure of Merlin. (Wilson 156)

There are several archetypal romance figures in Tom Jones: Bridget, the "maiden" scornful of suitors who secretly bears the hero; Squire Western, the senex iratus and father of the princess; Partridge, the confident, cowardly, amiable attendant; Thwackum and Square, the Evil Counselors who so often in the romances force the hero's exile; and Allworthy, "the Deceived King." Even Arabella Hunt, whose offer of marriage presents the ultimate test to the hero's fidelity, fits the pattern, for no character is too small to further the purposes of romance and of providence (Miller, Henry Fielding's Tom Jones 70-71).

The puppet show referred to above gave Cervantes an opportunity to reinforce the connection to romance. The account of the performance is introduced,

> "TYRIANS and Trojans all were silent": I mean, that all the spectators of the show hung upon the mouth of the declarer of its wonders (who began) "This true history, here represented to you, gentlemen, is taken word for word from the French chronicles and Spanish ballads, which are in everybody's mouth, and sung by the boys up and down the streets. It treats how Don Gayferos freed his wife Melisendra, who was a prisoner in Spain, in the hands of the Moors, in the city of Sansuena, now called Saragossa." (DQ 709; II, xxvi)

This is the beginning of the commentary that accompanies the play. The story that follows is from a romance and while

presented in a lighthearted way, with interruptions and admonitions from Quixote and the puppet master, it shows a certain reverence for the tradition.

The connection between the puppet-show in Tom Jones and that in Don Quixote is made clear at the beginning of the episode when Partridge mistakes the noise of a drum associated with the spectacle for one announcing the advance of the rebel forces (TJ 635-37; XII, v). This recalls the battle of the sheep in which Quixote thinks that he and Sancho are in the path of an approaching army; the knight asks: "'do you not hear the neighing of the steeds, the sound of the trumpets, and rattling of the drums?' 'I hear nothing,' answered Sancho, 'but the bleating of sheep and lambs'" (DQ 144; I, xviii). Fielding must have had Cervantes's version in mind, yet his seems consciously anti-romance, and to owe more to Restoration drama. The puppet show that Jones and Partridge attend

> was performed with great Regularity and Decency. It was called the fine and serious Part of the Provok'd Husband; and it was indeed a very grave and solemn Entertainment, without any low Wit or Humour, or Jests; or, to do it no more than Justice, without anything which could provoke a Laugh. The Audience were all highly pleased. (TJ 637-38; XII, v)

The passage is a kind of literary joke aimed at a popular but controversial play of the period. The Provok'd Husband was Colly Cibber's sentimentalized version of Sir John Vanbrugh's comedy of manners A Journey to London; Cibber's play is here further bowdlerized by the puppeteer.

The reader is meant to contrast the false implications of the didactic, humourless show with the truth of Fielding's comic vision, and to conclude "that false art is false morality, that real art is life, that Vanbrugh's comic spirit tells the truth and Cibber's sentimentality lies" (Ehrenpreis 41).

With the episode of the puppet show Fielding shows Cervantes's influence by deliberate contrast as well as by imitation. A link that is more purely imitative can be seen between Tom Jones and a work that Cervantes mentions and whose hero the Don emulates. In the burning of Don Quixote's library, Cervantes offers an excellent survey of the romances of Spain and Portugal, many of which were translated into English. Amadis de Gaule is spared, the barber defending it by saying that "'it is the best of all books of this kind; and therefore, as being singular in his art, he ought to be spared'" (DQ 53; I, vi). Miller summarizes the Amadis plot and it is included here to show how that of Tom Jones resembles it.

Amadis is the illegitimate son of the King of Gaul and a princess of Brittany who had heretofore scorned suitors. The child, put out to sea by a confidante of the princess, is rescued by a Scottish knight and brought up at the court of Scotland, where he falls in love with the visiting Oriana, daughter of King Lisuarte of Britain. Eventually recognized by his father, through a ring, Amadis woos Oriana and they have a secret son, Esplandian, but their formal

betrothal has to await Lisuarte's approval and in the meantime a misunderstanding leads Oriana to reject Amadis who goes off madly to brood under the name of "the Faire Forlorne." When this error has been resolved, Lisuarte, misled by evil advisors, exiles Amadis from his court and the hero spends some years on the continent as a knight errant. Upon returning he finds that Oriana has been promised by her unknowing father to Patin, Emperor of Rome, and, putting himself at the head of a fleet, he kidnaps her from the Emperor's ship and takes her to an island. A confrontation between Lisuarte and Amadis is complicated by a separate attack on the king by the enchanter Arcalaus; finally Amadis rescues Lisuarte (who has learned of the existence of his grandson), there is a reconciliation, and his wedding with Oriana is celebrated (Miller, Henry Fielding's Tom Jones 18).

Of all the heroes of romance, Don Quixote devotes himself most wholeheartedly to following the example of Amadis. When in the Sierra Morena he states his purpose unequivocally, declaring, "'Live the memory of Amadis, and let him be imitated, as far as may be, by Don Quixote de la Mancha, of whom shall be said what was said of another, that, if he did not achieve great things, he died in attempting them'" (DQ 231; I, xxvi). Quixote makes every effort to transpose himself into the role of another fictional character and is of course unsuccessful, whereas Tom Jones unknowingly acts out many aspects of the Amadis

plot and is himself a hero of a type of romance. The "Trial of Youth" is the central image of Tom Jones as it is in Amadis de Gaule and much traditional romance:

> . . . failure becomes the necessary condition for submission to Providence; the hero must be released from all external controls or pressures in order to act out all tendencies to lust, lassitude, deceit, and despair and so come to know his own weaknesses, to trust God to repair them, and hence to purify himself of them. (Davis; qtd. in Miller, Henry Fielding's Tom Jones 19)

Tom exhibits each of these tendencies in the course of the novel, overcoming them, sometimes with considerable difficulty, to emerge at the end a more worthy man. Quixote, on the other hand, looks for situations that will bring to the surface vices he does not possess so that in true romance fashion he can conquer them. It may be simply that the required vices in the story of temptation and redemption which make up the "Trial of Youth" come more naturally to Jones than to Quixote, the knight being, as he is, in advanced middle age.

The role of providence, mentioned in Davis's statement, is of concern to both authors. Providence is at the heart of the world of Tom Jones. The clear organization of the work is meant to reflect Fielding's view of a meaningfully ordered universe and part of Tom's trial is to learn to put his faith in this great system and its benign creator. The Man of the Hill's tale deals with this subject as well. Miller sees it as being made up of two short romances,

> one exhibiting the circular pattern of paradise lost and paradise providentially regained that mirrors Tom's own total path; the other, in pointed

> contrast to this circle of accommodation, a circle of exclusion. (Miller, "The 'Digressive' Tales" 258)

The operation of providence is not overtly on the surface of events in Don Quixote, nor is it often specifically referred to in commentary, as it is in Tom Jones. As with Fielding, though, it underlies the course of the characters' lives and thus defines their world (Allen 133). This is most evident in the interpolated stories, where the somewhat stylized and larger-than-life plots suggest the workings of some outside force. The role of providence in the seemingly more random adventures of Quixote and Sancho is harder to detect but it is here in the manipulations of the narrator who simultaneously records and creates the history and in the account of Sancho's government. In that episode Sancho is duped into believing that his dream of an island has come true; the trick is so elaborate and involves such a cast of actors that it surely requires more to succeed than simply the Duke's intriguing. It is perhaps also providence that protects Quixote in his illusions throughout the book and then presides over his ultimate disillusionment in an ending as inevitably tragic as that of any of the interpolated stories.

But if providence governs the grand scheme of the novels, day to day events are determined largely by fortune, or chance, a more immediate and tangible force. Fielding gives differing accounts of the influence he believes "that blind Lady" (TJ 708; XIII, vi) has over our lives, sometimes taking the line that she is arbitrary and all-powerful and

disagreeing with Seneca's view that "[f]ortune has not the long reach with which we credit her; she can seize none except him that clings to her" (TJ 770n.; XIV, viii). More often than not, however, this statement reflects Fielding's own belief that events which "look like the Insults of Fortune" are actually problems of our own making (TJ 691; XIII, ii). Fielding's prescription for happiness is a "sanguine Disposition of Mind . . . which puts us, in a Manner, out of the Reach of Fortune, and makes us happy without her Assistance" (TJ 708; XIII, vi). In a world which seems to be against him Tom has to resist the temptation, among others, to see all events as being governed by chance, and to take personal responsibility. He finally acknowledges his own role in affairs when he is in prison, where, reflecting on his situation he exclaims: "'But why do I blame Fortune? I am myself the Cause of all my Misery'" (TJ 916; XVIII, ii).

As with providence, fortune is not as often explicitly mentioned in Cervantes as it is in Fielding but it does not go unnoticed by the characters. The knight admonishes Sancho for his complaints, saying, "'We both ran the same fortune and the same chance. If you were once tossed in a blanket, I have been thrashed a hundred times'" (DQ 534; II, ii). Though chance is often seen by the characters as a vaguely malicious or at best an arbitrary force, the role it plays in structuring the episodes is more positive. The development or middle of each adventure is linked to the

beginning by the common element of chance or fortune. Chance decides what new adventures will begin as well as how each adventure develops. As well, fortune must be in operation in the middle of the episode so as to keep Don Quixote alive at the end of it (Nepaulsingh 242-43). It could be argued, however, that while chance largely determines the adventures the knight will have, as with Jones it is actually providence that protects the hero from serious harm. In the world of romance, fortune has ultimately to defer to providence; in these two novels they go hand in hand.

The application by Fielding of romance and other literary genres to his works is not that of straightforward imitation or, at the opposite extreme, satire, but is a combination of these approaches along with others. One aspect of this represents what Iser calls "negation," in which "expectations aroused by allusions are frustrated, standards and models alluded to are somehow to be transcended" (37). For example, the Man of the Hill's servant tells Jones and Partridge: "'the Country People are not, I believe, more afraid of the Devil himself'" (TJ 446; VIII, x). The romances made of allusiveness a major thematic technique, and one is not supposed to pass over such allusions casually (Miller, "The 'Digressive' Tales" 259). To the extent that Fielding is, if not undermining, then sending up aspects of romance however, these allusions are meant to be remarked, but not necessarily to reinforce a

tie to the genre alluded to, in this case romance. What such a reference to the devil might signal in a real romance is clearly not to be expected here.

Also at work in Fielding is what Mikhail Bakhtin has called novelization, that is, the eighteenth century novel's incorporation of traditional genres within its own new and more varied discourse (Stovel 266). As well as simply adding variety to the novel, different genres or settings carry with them traditional associations and these modify the interpretation of given acts. Fielding presents, in effect, three central modes which have been used in literature to depict human experience--"the pastoral, the errant journey, and the urban" (Miller, Henry Fielding's Tom Jones 29). These are arranged in the order of youth moving by stages to maturity, but they also reflect an increasingly severe judgement upon youthful transgression.

Tom's early affair with Molly, while not condoned by the narrator, is not treated as a great crime. His sin is extenuated by various kindnesses he shows the girl and by the unjustness of his banishment. Away from the rural ideality of his home such carryings-on assume greater significance: Tom's liaison with Lady Bellaston, cast in the cold light of London, is different from what has gone before. Also figuring in the last third of the book is the matter of Mr. Nightingale and Nancy Miller in which Jones himself acts as judge. The problems posed in this episode are not new to this novel: an untimely pregnancy and a

father trying to force an advantageous marriage. The difference lies partly in location--Nightingale's actions occur in society and so affect a network of other people. The novelistic quality of this part of the book demands a more realistic working through of the problems than is required by the pastoral simplicity of Somerset.

Something similar is at work in Don Quixote. The opening episodes of Part I on which is based the popular and most lasting impression of the novel show the knight and his illusions set against, and thereby affirming, a harmonious "external cosmos." The "wholesome natural settings" that Quixote and Sancho so often encounter between adventures confirm "this overall impression of the beneficent order of external nature" (Bell 328). The pair refresh themselves in such a place following the episode of the windmills. "They passed that night among some trees," and Sancho slept so well that "if his master had not roused him, neither the beams of the sun that darted full in his face, nor the melody of the birds, which in great numbers most cheerfully saluted the approach of the new day, could have awakened him" (DQ 68; I, viii).

A striking thing about Part II as opposed to Part I is that it offers a densely social rather than a natural setting. As Quixote moves from nature to society the handling of the illusion theme becomes more complex in that other characters deliberately encourage the supposed manias of Quixote and Sancho (Bell 327). A great deal of role

playing goes on at the Duke's castle in the cause of deceit; there is role playing in Part I as well but there it is largely confined to the interpolated stories, which are less integrated into the main action than in Part II, and the acting is done for artistic reasons rather than to dupe the knight.

The seven narratives of Part I make use of some different kinds of literature current at the time. Miller sees Fielding drawing on the pastoral, the journey, and the urban (Henry Fielding's Tom Jones 29); Raymond Immerwahr identifies the interpolated stories of Part I as also being of three types: the pastoral, the romance of action and adventure, and the psychological study of the perils of matrimony (127). In the first and last of the seven, the real world is changed into a pseudo-pastoral, literary one through the pretense of the characters, who exaggerate their roles. In the first, the "'famous shepherd and scholar, Chrysostom'" has died for love of "'Marcela, daughter of William the Rich; she, who rambles about these woods and fields in the dress of a shepherdess'" (DQ 91; I, xii).

In the last, the Leandra/Eugenio story, the narrating goatherd is none other than Eugenio himself, the spurned lover who has left his position of privilege in society to tend goats and to "'inveigh against the levity of women, their inconstancy, and double-dealing'" (DQ 501; I, li). Nor is he alone; such a crowd of pining suitors followed him that "'this place seems to be converted into the pastoral

Arcadia, it is so full of shepherds and folds.'" Eugenio hints at the absurdity of the situation when he says "'the madness of all rises to that pitch, that some complain of her disdain who never spoke to her . . . and feel the raging disease of jealousy, though she never gave any occasion for it'" (501). Such posturing draws attention to the artificiality of the pastoral yet in a genre that is almost as fanciful and remote from real experience as the chivalrous romance, the conscious affectation of the characters makes possible a different kind of reality--an abstract literary one.

In these two pastoral episodes actual characters act out improbable stories whereas in the "Curious Impertinent," the middle of the seven interpolated tales, the very real problem of marital trust in a familiar domestic setting is presented as pure fiction:

> In these different ways the central psychological story and the pastorals at either end embody that antithesis between literature and actuality animating the main action, which is at once a picaresque novel and a romance of chivalry. (Immerwahr 128)

Like the "Curious Impertinent," the Man of the Hill's story falls roughly in the middle of the novel. As in Cervantes, the story is applicable to the life of the hero but Fielding's story is not a domestic drama or a pastoral. Leopold Damrosch sees the old Man, with his animal-skin clothes and retreat from society, rather as a kind of parodic Crusoe. Defoe-style realism is thus embedded, by

way of counter-example, in the middle of Fielding's comic epic and proves no match (of course) for the literary devices Fielding uses to present his own image of truth (Damrosch 276). By presenting the inserted novella of the "Curious Impertinent" as purely fictional, not attached to the main plot by any common characters or circumstances, Cervantes deliberately neglected an opportunity to give his story greater credibility. It is, among other things, a moral exemplum and so is the Man of the Hill. Though he is a character in the novel, his isolation from society and that of his tale from the rest of the text make a set piece of this story that has relevance to the main body of the work from the reader's perspective, but only tenuous connections within it.

If this kind of episodic structure tends to interrupt the flow of the novels and draws attention to their status as created works it is all to the point. Fielding is "continuously and finely conscious of the status of his works as artefacts" and finds many opportunities to remind the reader of this (Alter, Fielding 101). The prefatory chapters of Tom Jones are a great fund for these reminders, with their repeated allusions to traditional literary practice. Fielding focuses attention on the mundane, commercial aspects of writing with his references to "Criticks" (396; VIII, i), "Editors" (523; X, i) and "Booksellers" (487; IX, i), forcing the reader to acknowledge the artificiality of any work of art. He also

undermines certain types of literature, genres to which Tom Jones itself belongs, calling them "foolish Novels, and monstrous Romances" (TJ 487; IX, i) and, in a playful self-mocking gesture, "prosai-comi-epic writing" (TJ 209; V, i).

The fact that Fielding often calls his work a history cannot be counted on to make that genre immune, nor is he consistent. "To sooth thy wearied limbs in slumber, Alderman History tells his tedious Tale; and again to awaken thee, Monsieur Romance performs his surprising Tricks of Dexterity" (TJ 684; XIII, i). Cervantes also refers repeatedly to his work as a history and, as in Tom Jones, this is combined in the prefaces with a certain coyness on the matter of how his work should be classified. Fielding discounts certain genres; in a similar way Cervantes outlines what Don Quixote is not. It is apparently not concerned with the truth, with astronomy or geometry, "rhetorical arguments of logic," or preaching: "it is only an invective against the books of chivalry, which sort of books Aristotle never dreamed of" (DQ preface, 20). Though the criticism of the chivalric romances is the most obvious aspect of the novel, it is not all there is, and so the disclaimer is not particularly helpful. It is in any case hinted that generic distinctions and even subject matter are not the only or even the most important things about a novel. "All it has to do is, to copy nature: imitation is the business, and how much the more perfect that is, so much the better what is written will be" (20). The emphasis in

the preface on imitation signals something that will be explored in the work. Whether by showing the separation between "actual rusticity and its lettered representation" in the pastorals (El Saffar, "In Praise" 210), or by dissecting the fundamental nature of Quixote's madness, Cervantes is playing with the ambiguous status of his book as art-or-reality (Alter, Fielding 101).

To point to some common ground in the prefaces of the two works is not to suggest that the form or idea of the prefaces of Tom Jones is copied from Don Quixote. The prologue of 1605 was written after Part I was finished and so is to some extent an afterthought (Flores, "The Role of Cide Hamete" n.11), unlike Fielding's introductions which are an integral part of Tom Jones. The scope and sheer volume of this introductory material put it in a category of its own; where Cervantes has two prefaces by the author, Fielding has twelve. Despite this difference the matter of art versus reality is a concern for Fielding as well, and it can come up wherever the narrator is present, in the prefaces or in the story itself. As Maurice Johnson states, it is partly a matter of style:

> When, as Henry Fielding, he rudely breaks into his fictional world with an anecdote of his own, or when he suddenly exchanges his straightforward colloquial manner for the mock-heroic vein, he reminds the reader of the interplay of reality and illusion. Like Cervantes he hopes to effect a flashing comprehension of truth through shifting perspectives, metamorphoses, and parody. (Johnson 14)

Miller identifies four levels of style in Tom Jones.

Fielding uses a plain style for crisp, direct narration, a middle style for more involved narration and low-key commentary, an "elegant middle" for significant commentary that lends itself to a tone of moral elevation, as in the introductory essays and the author's interpolated commentary, and a grand or sublime style that by its nature identifies an occasion as a "Special Occasion." Moreover, each of these levels of style could be parodied or inverted to comic effect (Miller, "Fielding's Levels" 270). The attack on Molly in the church-yard shows Fielding moving between different levels. The account begins in the middle style, by describing, "certain missile Weapons; which, though from their plastic Nature they threatened neither the Loss of Life or of Limb, were however sufficiently dreadful to a well-dressed Lady" (TJ 178; IV, viii).

Fielding abruptly takes this account to another level, claiming the need for help from the Muses: "whoever ye are, who love to sing Battles, and principally thou, who whileom didst recount the Slaughter in those Fields where Hudibras and Trulla fought" (178).

This appeal is followed by reference to quite a different type of field, the lower subject matter resulting in a parodic treatment of the high style that just preceded: "As a vast Herd of Cows in a rich Farmer's Yard, if, while they are milked, they hear their Calves at a Distance, lamenting the Robbery which is then committing, roar and bellow: So roared forth the Somersetshire Mob an Hallaloo"

(178-79).

Throughout the next two paragraphs Fielding expands the battle theme while at the same time he subtly but consistently mocks the sublime style, until we are told that "Molly then taking a Thigh Bone in her Hand . . . overthrew the Carcass of many a mighty Heroe and Heroine" (179-80). The Muse is again invoked, and the pattern repeated. Although during the description of the fight the sublime is compromised, it is never fully eroded. The mock-heroic is created by the contrast between the style and the low subject matter but at the same time the heroic voice elevates the contest and lifts it from merely another country-churchyard brawl to The Country-Churchyard Brawl. The "paradox of the mock-heroic voice, (in Cervantes, Pope, Fielding, Joyce) is that at the same time that it diminishes its matter by increasing the disjunction between subject and style, it also strangely aggrandizes its matter" (Miller, "Fielding's Levels" 275). The fight ends with the intervention of Tom who "scoured the whole Coast of the Enemy, as well as any of Homer's Heroes ever did, or as Don Quixotte, or any Knight Errant in the World could have done" (TJ 183; IV, viii).

One of the few episodes in which Don Quixote actually helps to end a brawl and not merely start it, (although he does both in this case), is characterized by similar changes of style. It is the episode of Mambrino's helmet and fighting has broken out over whether the item in question is

really that famous headpiece from Italian burlesque chivalric poetry (DQ 170n.; I, xxi) or a barber's basin. "The barber cuffed Sancho, and Sancho pummelled the barber. Don Louis gave one of his servants . . . such a dash in the chops, that he bathed his mouth in blood" (DQ 452; I, xlv).

The knight interrupts this prosaically described free-for-all with a speech in the sublime:

> At which tremendous voice they all desisted, and he went on, saying: "Did I not tell you, sirs, that this castle was enchanted, and that some legion of devils must certainly inhabit it? in confirmation whereof, I would have you see with your own eyes, how the discord of Agramante's camp is passed over and transferred hither among us. . . . by the eternal God, it is a thousand pities, so many gentlemen of quality, as are here of us, should kill one another for such trivial matters." (453; I, xlv)

Quixote is capable of great eloquence when a situation calls for an elevated style; in contrast, Tom's speech in the churchyard episode is limited to two words, actually one: "Who, who?" (TJ 183; IV, viii). Though Tom is not always so lost for words his virtual lack of a spoken part, at least a memorable one, in a book that ostensibly concerns him leaves a gap in the dialogue that Fielding is anxious to fill. The result is an omnipresent narrator who is a more complex personality, certainly a more talkative one, than the hero himself.

The Don Quixote of Part I is, excepting the interpolated stories, at the center of the action; his and Sancho's adventures dominate the narrative in a way that does not require or permit an obviously medling narrator of

the type in Tom Jones. There is a change of emphasis after Part I however. Michael Bell points out that Quixote, as the eponymous hero, is naturally expected to carry the main burden of any significant development in the plot and this expectation can account for a greater difficulty in reading Part II than Part I. The knight not only becomes the (at times almost passive) object of the machinations of the other characters but also is used this way by the author as well. As could be said equally of Tom, "Don Quixote is a nodal focus for the authorial mood rather than an active theatre of consciousness in himself" (Bell 330).

Though Quixote is more active in Part I, the narrator manipulates him there as well. This can be seen in the way the image of the knight is created. Cervantes repeatedly comments on Quixote's sanity even before the knight has displayed any particularly bizarre behaviour, for example stating three times in two pages that Quixote has "lost his wits" (DQ 24,25; I, i) and that on a particularly hot day "the sun was sufficient to have melted his brains, if he had had any" (DQ 30; I, ii). Countless remarks of this type create a prejudice in the reader, who comes to accept that Quixote is a madman and Sancho a greedy buffoon as much because throughout Part I Cervantes tells him that they are, as because of anything they actually do or say (Flores, "The Role of Cide Hamete" 5).

Fielding's characters are even more effectively screened by the narrator. Again and again Fielding corrects

our misinterpretations, points out details we have missed, and reproaches us for our shallowness (Ehrenpreis 100). He directs our impressions of characters and situations by inserting a passage into the narrative as clarification, as when he explains why Allworthy's virtues are not incompatible with an interest in wealth (TJ 282; VI, iii), or when he seems to try to help the reader: "The reader will easily suggest great plenty of instances to himself: I shall add but one more" (TJ 616; XI, x). He also asserts his control over the narrative by cutting short a description or changing the subject. In one such passage he simultaneously shields the characters from view and claims that nothing of importance transpires during the "Conversation" between Jones and Lady Bellaston, saying, "as it consisted only of the same ordinary Occurrences as before, we shall avoid mentioning Particulars, which we despair of rendring agreeable to the Reader" (TJ 722; XIII, ix).

This kind of interruption illustrates the fact that although the plot and characters of Tom Jones have great bulk and variety, they have little freedom, compared to the freedom of Fielding's control over them. The material is frequently sacrificed to Fielding's conversation, but the reverse seldom occurs. Thomas Lockwood states that the only instance where Fielding's voice is silent for any length of time occurs in the Man of the Hill's story which is also "the least characteristic and, seemingly, most expendable

moment of the book" (230). Not everyone holds this view; the two major interpolated stories can also be seen as offering "judiciously timed and artfully placed contrasts to the surrounding authorial narration" (Burrows and Hassall 450).

Neither the Old Man's tale nor Mrs. Fitzpatrick's is expendable from a narratorial point of view because Fielding is satirizing not only their behavior, but also their narrative techniques by holding them up to an ideal model, his own, which he has carefully defined and defended in the first chapter of each book (Mandel 27n.). The Old Man's tendency to humourless monologue and Mrs. Fitzpatrick's untrustworthy self-absorption are not faults that plague Fielding's narrator but they do arise from two constructive principles which Fielding used in writing Tom Jones, each of which he parodies separately, by deliberately exaggerating them in the interpolated stories. These are logic, or the ordering of events in proper sequence, and digression, or the destruction of narrative logic (Mandel 30). The plot of Tom Jones is logically ordered; actions always have consequences and one subplot is brought to a temporary conclusion before another is returned to. The Old Man's tale is characterized to an even greater extent by a logical development, with cause and effect clearly stated in every situation. Ironically, he arrives illogically at a generalization about human nature, "taking the Character of Mankind from the worst and basest among them" (TJ 485; VIII,

xv).

Mrs. Fitzpatrick's tale, on the other hand, parodies the digressive aspects of Fielding's work. Ideas suggest each other with the most tenuous logical connections (Mandel 31). That this is the organizing principle behind her tale is suggested by the remark that "'one is apt . . . to lose the Concatenation of Ideas, as Mr. Locke says'" (TJ 599; XI, vii). Mrs. Fitzpatrick counts on the rationalizations and digressions that make up her story to prevent the listener from drawing the inevitable conclusion about her character that a more orderly and logical narrative would force. Cervantes's interpolated stories are not used by the narrator as a vehicle for parody in this way but there are parodic links between the stories themselves. For instance, Rocinante's adventure with the Yanguesan mares caricatures the pastoral style in the episode of Marcela and Chrysostom which preceeded.

One thing that these episodes show is that only to an extent do stories belong to their tellers. They are often interrupted; in the Man of the Hill's tale these interruptions are external, made by Partridge. In Mrs. Fitzpatrick's they are largely internal; she interrupts herself or draws Sophia into what is at times a conversation. The chapter divisions, by making their own breaks in the narrative, resemble the stories of Don Quixote which are often interrupted by inappropriate comments from the knight, his squire or some other listener, or if not,

the divisions into chapters themselves create a certain effect of discontinuity.

Mrs. Fitzpatrick condemns herself through the story she tells but the charges of sexism so often levelled against Fielding are just as easily substantiated by several of the narrator's comments. Supposedly sly in sexual matters, women are depicted as being able to feign virtue they do not possess (TJ 532; X, ii) and as valuing their reputations more than their persons (TJ 552; X, vii). Further, we are told that "Women never grant every Favour to a Man but one, without granting him that one also" (TJ 519; IX, vii). Sexual hypocrisy, although in Fielding's doctrine one of the greatest, is not women's only failing. Even very worthy characters like Mrs. Miller are quite capable of lying if need be, women being "much readier at this than Men" (TJ 934; XVIII, v). Mrs. Fitzpatrick shows an even greater facility for "Invention," along with great determination for "like a true Woman, she would see no Difficulties in the Execution of a favourite Scheme" (TJ 869; XVI, ix).

But if Fielding, through his narrator, is rather free with such comments about women, he gives his female characters opportunity to respond in kind. Sophia's Aunt Western is continually haranguing her brother on the subject of women's equality. She criticizes him for locking up his daughter, saying that women in a free country are not to be treated with such arbitrary power. "We are as free as the Men, and I heartily wish I could not say we deserve that

Freedom better" (TJ 846; XVI, iv). Despite her haughtiness the reader is not being invited to discount Mrs. Western's opinions which are generally reasonable responses to her brother's actions.

Female characters come across most realistically and forcefully when they are permitted to speak at length, telling their own stories as Mrs. Fitzpatrick does. Fielding may have found that the authorial manner was patronizing or inadequate when applied to female characters and may have come to believe that a male writer could characterize females better by pretending to let them characterize themselves, or by actually turning them over to a female writer, as he did with the stories of Leonora in Joseph Andrews and Anna Boleyn in A Journey from this World to the Next, both of which are believed to have been written by Henry's sister, Sarah Fielding (Burrows and Hassall 427-28). Richardson and Defoe provided immediate examples of the woman as narrator but their completely female-centred novels resemble those of Fielding less in this respect than does Don Quixote, with its scattered interpolations intermittently narrated by women.

Not only does Cervantes give women a considerable voice in his work but, at least in Part II, the list of aggressive women is astounding (El Saffar, "In Praise" 219-20). Dona Rodriguez, the Duchess, Altisidora, and Claudia Jeronima come to mind, and to make this point even clearer there are several transvestite scenes. Fielding respects female

strength and ingenuity but such a presentation of women goes far beyond what he had in mind in Tom Jones.

There is one striking thing about Cervantes's novel, however, which Fielding was able to adopt fully in his own. That is that no model of motherhood or of conjugal love exists in Don Quixote's world (El Saffar, "In Praise" 210). So it is with Jones; the plot relies on the effects of Tom's estrangement from his mother, Squire Western's rather heavy-handed single parenting, and Mrs. Fitzpatrick's tumultuous marriage. Even Tom's supposed mother, Jenny Jones, is absent from his life until he is an adult and when she appears, the result is the most shocking, if temporary, revelation of the book. In this way the women of Tom Jones play as great a role in shaping the episodic structure of the book as do the Man of the Hill, the romance prototype, and the narrators' interventions.

Chapter Three

The Knight in Pictures: William Hogarth's Visual Representations of Don Quixote

In his paintings and engravings William Hogarth addressed what he saw as the central problem of his career, that is, how to treat a modern subject in history painting, or, conversely, how to make history painting relevant to the contemporary world (Paulson, Hogarth I: 141), an issue that he felt was not being satisfactorily dealt with by traditional schools. In this he found common ground with Henry Fielding who himself tried to reconcile such opposing concepts in Tom Jones. Both found a solution in Don Quixote, which first Hogarth, and then, under the artist's influence, Fielding adapted to an English context. "In art as in literature Cervantes' classic served in the eighteenth century as a bridge from classical concepts of decorum and rules to the genuine interest in the ordinary experience of everyday" (167). Certainly Fielding saw Hogarth and Cervantes as artists from whom he could benefit. In his preface to his sister Sarah's Familiar Letters Between the Principal Characters in David Simple (1747) Fielding declared: "In the Works of Cervantes or Hogarth, he is, I believe, a wretched judge, who discovers no new beauties on a second, or even a third perusal" (Works XVI, 20).

In his work Hogarth was reacting against both the artistic values of his time and the fact that these

standards were dictated from abroad. His apprenticeship, which he did not complete, had stressed principles to which he became greatly opposed, such as the practice of copying from art rather than nature, the use of remote mythological subjects, and the supremacy of the decorative tradition of history painting (Paulson, Hogarth I: 53). At the time that Hogarth was starting his career, London was flooded with European art works which, both good and bad, originals and copies, were highly valued. For Hogarth, this bias demonstrated "the public's subservience to foreign fashion and its complete lack of interest in native English art" (60). Yet, while he deplored the implication of English inferiority, this influx of continental art had the positive effect of introducing Hogarth to much that was important in European art.

Two sets of works were to have a particularly great impact on him. The first was the extremely famous and influential Raphael cartoons, "the one great monument to High Renaissance history painting that could not be found in Italy" (Paulson, Hogarth I: 61). Hogarth may have seen these where they were housed at Hampton Court Palace, but there were at any rate accessible engravings of the cartoons. The second was Charles Antoine Coypel's illustrations for Don Quixote, the engraved versions of which, by Nicholas de Beauvais, were circulating in England by the 1720's.

His indebtedness to the Raphael cartoons and to Coypel

shows that, rather than demonstrating an outright rejection of foreign art influences, Hogarth's attitude to such works is actually part of an eager, if not openly acknowledged, appropriation. His work, like that of Fielding, is a blend of continental influence and reaction against that influence; it is natural and common "for an artist to begin both by assuming his stylistic inheritance and simultaneously half-disowning it" (Gowing 98). Figures in his print of 1724 The Mystery of Masonry Brought to Light by the Gormogons (Fig. 1) are taken directly from Coypel's Don Quixote's Adventure at the Puppet Show (Fig. 2). Sancho Panza and a drawer are practically unchanged in Hogarth's picture; Quixote, while shown in a different posture, clearly derives from the French work.

Though his borrowing from Coypel may seem like plagiarism, Hogarth is actually creating "a context of allusion" (Paulson, Hogarth I: 132). Most of Hogarth's audience would have recognized Quixote and Sancho from the engraving after Coypel. In that work, Sancho and the drawer react with amazement and laughter to Quixote's confusion of illusion with reality as he attacks the puppets. The same kind of confusion is implied in Hogarth's engraving where Quixote, this time wearing a Freemason's apron, is again deluded (I: 131). The print derives from the Society of Gormogons, which was instituted in 1724 to ridicule Freemasonry (Paulson, The Graphic Works I: 107). In addition to Quixote, a dancing ape wears the Freemason's

apron and gloves. "By contrast, the butcher at the right wears his butcher's apron, and with Sancho Panza makes a comment on this folly from the point of view of normality" (I: 108).

Hogarth shows an Italian influence in the engraving Hudibras meets the Skimmington (Fig. 3) where the many figures are shown in the forms and poses of those in Annibale Carracci's Bacchus and Ariadne (Fig. 4) (Paulson, Book and Painting 20). In this Hudibras plate and in The Mystery of Masonry Hogarth, by incorporating elements of the continental tradition into a local and timely context, reflects the fact that English art "wished to be free of Italian and French academic rules but did not quite dare, and so incorporated the ideals along with the contemporary reality, which it criticized and celebrated simultaneously" (23-24).

Hogarth began his career in 1720 engraving playbills and business cards; in this context, book illustration was the highest level to which an apprentice like himself could legitimately aspire, and a set of seventeen small engravings of Samuel Butler's Hudibras dates from this time (Paulson, Hogarth I: 67). As was the case with other types of visual art by English artists, this work was not well received, for illustrations done by foreigners were much more highly regarded. Most English engravers were simply paid by London booksellers to pirate continental illustrations (I: 67) and the practice was seen by serious artists as no more than a

way to eke out an existence in difficult times (Hammelmann 653). Many of those who actually provided original engravings for English novels, plays, and poetry received little recognition in their own time and less thereafter; Thomas Bonner, the first English illustrator of Tom Jones, remains practically a nonentity (652).

The practice of book illustration nevertheless held out the promise of a certain freedom. Illustration was one of the ways artists in the eighteenth century could break away from the grand subject matter and style of history painting; there was in any event a dwindling supply of patrons willing to give over the walls and ceilings of their houses to such works (Paulson, Book and Painting 14). Someone like Hogarth could shift his focus from classical or biblical subjects to Cervantes, Molière, or even Samuel Butler, and from there to his real interest, contemporary England:

> With Cervantes and Butler the artist with satiric inclinations had a text that opened up the possibility of the mock-text, a way of juxtaposing the heroic, the romantic, the plainly fictional with the contemporary commonplace. Illustration is as clear a case as exists of literature influencing art . . . . Hogarth and his tradition are inconceivable without Don Quixote, Pilgrim's Progress, and the works of Defoe, Butler, Swift, and Gay. (14)

Hogarth actually furthers the range and impact of Cervantes by mediating that author's works through his own engravings. While the complaint has been made that Fielding's obvious literary sources, such as Lucian, Marivaux, and Cervantes, frequently are not given the emphasis they deserve because the "supposed Hogarth-Fielding

analogy" is given pride of place (Voogd 5), in the case of Cervantes, Hogarth's work permitted Fielding to draw uniquely on the Cervantine tradition, through the seventeen small prints and twelve larger ones based on Samuel Butler's Hudibras. The latter were circulating by February 1726; the smaller set, only now made marketable by their association with the other, more accomplished plates, appeared in late April. In the large series, advertised as depicting "the Don Quixote of this Nation," and in another, a set of illustrations for Don Quixote, Hogarth in a sense naturalized the Spanish classic in a way that would have appealed to Fielding's nationalistic tendencies and efforts to reconcile conflicting elements within a single character or work.

Hogarth's large Hudibras plates were much more artistically successful than the earlier, small ones. The Coypel Don Quixote plates had provided an example of this generous, impressive size, suitable for framing, as well as suggesting the idea for the theme. Whereas Coypel's Quixote is delicate rococco, however, Hogarth made his series a study of the contrast between the grotesque and the heroic (Paulson, Hogarth I: 147). This agenda is made clear in the frontispiece (Fig. 5)

> which includes in one design the satyrs, fauns, putti, and goddesses of baroque book illustration --and, for that matter, of the history painting attacked by Steele--with the grotesque shapes of Butler's poem. A satyr lashes Hudibras and Ralpho, yoked to the scales of Justice and drawing his chariot around the foot of Mt. Parnassus, and leading, as in a triumphal procession, Hypocrisy, Ignorance,

> and Rebellion. The putto, who sculpts this scene has for his model not ideal Nature (portrayed as Britannia) but Butler's satiric poem, held before him by another satyr. (I: 147)

While still operating within the convention of history painting, of which the putti and satyrs are a part, Hogarth has deliberately turned from ideal Nature to satire for his subject (I: 149). Butler's poem itself suggested this type of depiction: Paulson states that "Hogarth was clearly a close reader of Butler, a literary parodist whose style constantly shifts from high to low burlesque" (Paulson, The Graphic Works I: 32). Jack Lindsay thinks Butler and Hudibras did much to form Hogarth's attitudes in that they are "a sustained attack on the old heroic ethos, which Hogarth identified with idealizing classical art" (I: 33).

Hogarth calls attention to the fictionality of his subject in the frontispiece by showing the putti and satyrs as fully realized figures while Hudibras and Ralpho are carved in bas relief, in the process of being created (Paulson, Hogarth I: 149). This is not unlike Fielding's method in Tom Jones which is to draw attention to the role of the creator, at the expense of the realism of the characters. Apart from the frontispiece the plates focus on Hudibras's adventures, and the satyrs--conventional figures--disappear. The effect they created remains, however, "in the size and relative monumentality of the contemporary figures and the heroic compositions in which they perform. The result is what might be called a grotesque history painting" (I: 149). The contrast between the composition,

based on the grand tradition of European painting, and the grotesque figures is mock-heroic. This contrast is similar to that in the Churchyard Battle scene--one between a sublime style and the humble participants. In that episode, yokels reenact "the Slaughter in those Fields where Hudibras and Trulla fought" (TJ 178; IV, viii).

It was perhaps inevitable that the "English Don Quixote" would be followed by the Spanish (Paulson, Hogarth I: 161). In 1726 the publisher Jacob Tonson and Lord Carteret, then Lord-Lieutenant of Ireland and an accomplished Spanish scholar and admirer of Cervantes, projected an illustrated luxury edition of the novel (I: 161). The first of its kind and published in England with illustrations by an English artist, it was not a translation but was issued in the original Spanish (Coleman 21). More than any other book, Don Quixote lent itself to comic illustration, and the essence of its comic structure is incongruity, "which was to organize much of eighteenth-century comic writing and art, setting both Hogarth and fielding on their respective ways" (Paulson, Book and Painting 17). In Don Quixote seizes the Barber's Basin for Mambrino's Helmet (Fig. 6) Hogarth conveys this incongruity by contrasting Quixote, valiant and riding a surprisingly well-formed horse, with the figure of Sancho in the distance. The only comic figure traditionally permitted in such illustrations was that of Sancho. Hogarth "felt constrained to juxtapose Quixote and Sancho not as comic

extremes but as ideal and real; Quixote wears a dignity quite at odds with the reality around him" (17). With his upraised hand, Sancho is attempting from a distance to intercede in the action. Like the viewer, he sees the folly of the situation.

There is no way of knowing now whether Hogarth and another artist, John Vanderbank, were asked to compete for or collaborate on the commission; whether Tonson invited one and Carteret the other; or whether Hogarth began the project (perhaps shortly after finishing Hudibras) and lost interest or his work was found unacceptable, at which point Vanderbank was employed (Paulson, Hogarth I: 164). If one judges by the six engravings he completed, Hogarth was striving to illustrate the proper scenes, to avoid burlesque, and otherwise follow instructions. Hogarth either withdrew or was rejected and the edition was finally published in 1738 with John Vanderbank's paintings, engraved by Gerard Vandergucht and Claude du Bosc (Paulson, The Graphic Works I: 176).

If Hogarth had hoped to be the official illustrator of Don Quixote it was not to be, but his Hudibras engravings served a related function. In the small prints (Fig. 7, 8), which, though less artistically satisfying than the larger ones, were of a size and scope appropriate for inclusion in a book, Hogarth "perfected the grotesque-realistic etching that was to prove ideal for illustrating the English comic novel which grew out of Fielding and Smollett" (Paulson, The

Graphic Works I: 31-32).

Hogarth may well have chafed at the restrictions involved with the Tonson edition, for which the scenes to be illustrated and even the designs themselves were dictated by the publishers (Paulson, Hogarth I: 164). A more congenial project was one he planned himself, a large Don Quixote series like the Hudibras plates and conceived around the same time. It is typical of Hogarth that the only completed print of the projected series is Sancho's Feast (Fig. 9)--rather than one showing the knight--and even that the face of Sancho is a self-portrait (I: 165). In making the servant, rather than the loftier Quixote, the focus of the picture, Hogarth is making a case for the down-to-earth as a suitable subject for art, and by portraying himself as Sancho he shows his willingness to be identified with this common element.

That Fielding was well acquainted with the Hudibras and Don Quixote engravings seems inevitable given his fascination with Hogarth's later series, including the Harlot's Progress and The Times of the Day. Fielding, who refers to these works in Tom Jones when describing characters, asks the reader to call to mind a specific picture of Hogarth's that serves his own aesthetic or moral purpose. After Jenny Jones has confessed to being Tom's mother, local young women "diverted themselves with the Thoughts of her beating Hemp in a Silk Gown" (TJ 58; I, ix), as Kate Hackabout in Plate Four of A Harlot's Progress was

forced to do (Fig. 10). Mrs. Partridge is drawn from the same source: "Whether she sat to my Friend Hogarth, or no, I will not determine; but she exactly resembled the young Woman who is pouring out her Mistress's Tea in the third Picture of the Harlot's Progress" (TJ 82; II, iii) (Fig. 11). This series of plates presents a moral example for women, but Thwackum's prototype is also to be found there, for "the Pedagogue did in Countenance very nearly resemble that Gentleman, who in the Harlot's Progress is seen correcting the Ladies in Bridewel" (TJ 138; III, vi) (Fig. 10).

The most extensive comparison made with a character of Hogarth's comes not from the Harlot's Progress, however, but from The Four Times of the Day, done in 1738 (Fig. 12). Fielding says of Bridget Allworthy,

> I would attempt to draw her Picture; but that is done already by a more able Master, Mr. Hogarth himself, to whom she sat many Years ago, and hath been lately exhibited by that Gentleman in his Print of a Winter's Morning, of which she was no improper Emblem, and may be seen walking (for walk she doth in the Print) to Covent-Garden Church, with a starved Foot-boy behind her carrying her Prayer-book. (TJ 66; I, xi)

Sean Shesgreen observes that she is the only person in Hogarth's entire cycle whose intentions seem unqualifiedly religious (115). The setting of the picture is telling, however. Being a Londoner like Hogarth, Fielding based Bridget, famous for the "discrepancy between her virtuous profession and abandoned practices," on a well-known Covent Garden type, who would have been recognizable to

contemporaries (Shesgreen 115-16). Covent-Garden Church was a favoured place for the making of assignations and the ostensibly devout would gather there for that purpose. The association of Bridget Allworthy with Hogarth's figure suggests a moral laxness in her that is borne out by the plot of Tom Jones; however, rather than this it is the air of self-righteous prudery shown in the portrait and its denial of any wrongdoing that is Fielding's real target. This quality is best expressed visually, Fielding feels, and so he directs the reader to Hogarth's topical print.

The friendship with Hogarth that Fielding often alluded to goes back at least to 1728 and to Fielding's first published work, "The Masquerade," a poem "informed if not inspired" by Hogarth's Masquerade Ticket (Paulson, Hogarth I: 292) (Fig. 13). "The Masquerade" is written in octosyllables, as is Hudibras, and shows the influence of Butler and Swift (Voogd 28). In this early poem, then, can be seen the presence of both Butler and Hogarth in the same work. The same is true of Tom Jones, only there Butler's work is mediated through Hogarth's engravings and that pictorial version of Hudibras's adventures has usurped the original literary source.

Hogarth inspired the playwright as well as the poet in Fielding. Later in 1728, the year of their meeting, and not long after the Hudibras engravings were executed, Fielding sketched out an early play, Don Quixote in England, which represents his own attempt to transplant the don to native

soil. He left the play unfinished, however, for some years:

> I soon found it infinitely more difficult than I imagined to vary the scene, and give my knight an oportunity of displaying himself in a different manner from that wherein he appears in the romance. Human nature is every where the same: and the modes and habits of particular nations do not change it enough, sufficiently to distinguish a Quixote in England from a Quixote in Spain. (Works XI: 9)

The relationship between Fielding and Hogarth evolved from one in which the writer simply emulated the artist, to one of professional interaction. The change came in 1742 with the preface to Joseph Andrews in which Fielding distinguishes between comedy and the burlesque:

> Now, what Caricatura is in painting, Burlesque is in writing; and in the same manner the comic writer and painter correlate to each other. And here I shall observe, that, as in the former the painter seems to have the advantage; so it is in the latter infinitely on the side of the writer; for the Monstrous is much easier to paint than describe, and the Ridiculous to describe than paint. (JA xx)

Fielding uses the example of painting to illustrate the difference between burlesque and true comedy. To clarify in which category he believes his own art and that of Hogarth belong, he says that "[h]e who should call the ingenious Hogarth a burlesque painter, would, in my opinion, do him very little honour" (JA xx).

The Craftsman of Jan. 1, 1743 distorted Fielding's position, where he distingushes comedy and burlesque, into that of a contrast between caricature and beauty (Paulson, Hogarth I: 471-72). Hogarth's reaction to this

misrepresentation, and to the praise directed at him in Joseph Andrews, was to produce a print, Characters and Caricaturas (Fig. 14), which appeared on the subscription ticket for Fielding's play Marriage a la Mode in 1743. In this picture are shown caricatures by famous artists. Contrasted with these are Raphael's idealized heads of St. John and St. Paul and between these two, also by Raphael, is the "grotesque" head of a beggar. This figure is looking up at a crowd of faces that shows the endless variations that can be made on different types without descending into caricature (Lindsay 121).

If the idealism of history painting is one extreme that Hogarth tried to avoid, caricature is its equally bad opposite. The middle area of "character," as shown in Raphael's beggar and the many faces above, is the proper subject of comic history painting which, Hogarth is trying to demonstrate, is an aspect of history painting, and not descended from caricature (Paulson Hogarth I: 473). Fielding and Hogarth are themselves among the crowd and at the bottom of the picture is added: "For a farthar Explanation of the difference Betwixt Character & Caricatura See ye Preface to Joh Andrews."

The connection between the preface to Joseph Andrews and Characters and Caricaturas is the product of an age when writers and artists saw greater links between their work than was later the case and felt that these connections could be explored to maximize artistic potential. "Examples

of the analogies drawn between the arts could be multiplied almost indefinitely by bringing together the novel and the engraving, poetry and sculpture, play-acting and painting, music and gardening" (Hagstrum 133). The idea has its base in the Sister Arts Theory, at its height during the early eighteenth century. As Jean Hagstrum makes clear, "[n]ever before in England had the commerce between painting and poetry been brisker" (132):

> The eighteenth century saw the culmination of the literary man's increasing sophistication in the visual arts. In no previous age did writers to the same extent see and understand paintings, possess such considerable collections of prints and engravings, and read so widely in the criticism and theory of the graphic arts. And in no previous period in English literature could a poet assume knowledge of great painting and statuary in the audience he was addressing. (130)

The catchphrase for the movement was "ut pictura poesis." Taken from Horace's Ars Poetica, it was interpreted to mean "Let a poem be like a painting" (Hagstrum 9). This concept was encouraged in writers of the period and critics drew many analogies between the two arts (131). Lord Chesterfield urged his son to read Ariosto because "'his painting is excellent'" and Gray said of Shakespeare that "'[e]very word in him is a picture'" (qtd. in Hagstrum 130). Of Fielding, John Nichols said: "'His works exhibit a series of pictures drawn with all the descriptive fidelity of a Hogarth'" (qtd. in Hagstrum 132).

The eighteenth century placed great value on the ability of an author to create a visual image in the mind of his reader. Hugh Blair stated that "'a true Poet makes us

imagine that we see [an object] before our eyes; . . . he places it in such a light, that a Painter could copy after him'" (qtd. in Lipking 7). At a time when poets were continually exhorting their readers to "See!" (15), Fielding's efforts in Tom Jones to create sharply visualized characterizations were part of an established practice. Fielding often strives for a pictorial effect in his novel, drawing parallels with Hogarth's engravings; at the same time Hogarth's artistic method has a peculiarly verbal quality that would have facilitated Fielding's transposing elements from the prints to his own novels. Hogarth's aim, he said, was not to copy objects "'but rather read the Language of them <and if possible find a grammar to it>'" (qtd. in Paulson Hogarth I: 97). Hogarth's decision to produce pictures in series, often with background images meant to be read like clues, was part of a conscious effort to create works that are read, like literary texts (Silver 50). The models for this type of construction were the series of scenes in plays, and "the emerging contemporary novel, such as those of his friend Fielding" (50). Tom Jones, with its peculiarly episodic structure, bears an artistic similarity to Hogarth's series, of which Hudibras and the Don Quixote engravings are examples. The scenes that Hogarth depicts do not correspond exactly to particular episodes of Tom Jones, but the series are themselves episodic, and herein lies the resemblance.

The Sister Arts Theory, as it was generally understood

in Fielding's lifetime, had been introduced into England by Dryden's translation in 1695 of Charles Alphonse Du Fresnoy's De arte graphica, written in 1688 (Voogd 52). Dryden's preface to the translation, "a Parallel betwixt Painting and Poetry," is the first treatise by an English poet on the visual arts, and was frequently reprinted and widely read throughout the first half of the eighteenth century by both poets and painters (52). In it he sanctioned the type of anti-idealism that Hogarth and Fielding later practised:

> this Idea of Perfection is of little use in Portraits . . . so neither is it in the Characters of Comedy, and Tragedy; which are never to be made perfect, but always to be drawn with some specks of frailty and deficience . . .. The perfection of such Stage-characters consists chiefly in their likeness to the deficient faulty Nature, which is their Original. (Dryden 48)

Dryden states that the artist or writer should stay close to nature, with the proviso that "an ingenious flattery is to be allow'd to the Professours of both Arts; so long as the likeness is not destroy'd" (48). This flattery is best waived, however, in the case of comedy:

> In Comedy there is somewhat more of the worse likeness to be taken, because that is often to produce laughter; which is occasion'd by the sight of some deformity . . .. 'Tis a sharp manner of Instruction for the Vulgar who are never well amended, till they are more than sufficiently expos'd. (Dryden 49)

This view offers validation for what Hogarth saw as his task of moral instruction set in a humourous context, for, like Fielding, he drew inspiration from comedy (Silver 51). So

too, evidently, did Butler. An excerpt from his notebook shows the positive effects he believed were to be derived from humour:

> Heroicall Poetry handle's the slightest, and most Impertinent Follys in the world in a formall serious and unnatural way: And Comedy and Burlesque the most Serious in a Frolique and Gay humor which has always been found the more apt to instruct, and instill those Truths with Delight unto men, which they would not indure to heare of any other way. (qtd. in Lindsay 33)

Expressing in Quixotic terms the artistic merits and educational potential of comedy, Butler articulated ideas that Fielding and Hogarth implemented in their own work.

Hudibras, "Butler's gross, hypocritical version of Don Quixote" (Paulson, Hogarth I: 153-54), provided Fielding with an alternate slant on the Quixotic tradition, one which fits a major theme of Tom Jones, that of affectation abroad in the world. Quixote and Hudibras, as variations on a similar theme, function in the same way as characters in Tom Jones, a novel that

> demonstrates the change and variety in the reality, which is Tom as all of the things said about him, or Sophia as including not-Sophia, elucidated in the grubby variety of Molly, Jenny, and Lady Bellaston. This is what history actually means to Fielding--and to Hogarth. (Paulson, Popular and Polite Art 206).

This attempt on the part of Fielding to arrive at a version of truth that is inclusive, one that can reconcile a Lady Bellaston with a Sophia, relates to a conflict involved in eighteenth-century art; that is, how to balance ugly facts against the ideal, the timeless, and the general (Paulson, Hogarth I: 140). Related to this attempt is the

desire, demonstrated by Hogarth and Fielding, to draw from the European tradition something that could be made into a characteristically English experience. Don Quixote offered a solution:

> Cervantes' Don Quixote was taken as a paradigm by the artist who had two quite incompatible desires: to paint idealized history as the art treatises told him he should and to represent his own local, contemporary country and culture. For the writer Don Quixote served as the paradigm for the transition from similar literary forms--the epic, the romance--to the novel, which was the important new form to emerge in eighteenth-century England. The vehicle in both cases was the "mock-heroic" mode, which included the heroic and the realistic in the same frame, one as figure and the other as ground. (Paulson, Book and Painting 22)

As well as facilitating the transitions between genres, Don Quixote provides subject matter and themes that crossed cultures. In their use of this work Fielding and Hogarth demonstrate their receptivity to continental influences in a manner which yet allowed them to remain true to their nationalist principles. In much of his work Hogarth's way of bridging these two concerns was to present traditionally venerated subject matter in an unidealized form. The Cervantine tradition, already alive in Fielding's imagination through his reading and impressions of the Spanish classic, takes a vivid pictorial turn with Hogarth's treatment of Cervantes's novel in the Don Quixote illustrations, and of Samuel Butler's poem in the Hudibras plates. Affinities between the writer and the artist were enhanced by the literary quality of Hogarth's work, shown in his "attempt to compress into the small compass of a picture

the whole matter of a novel" (Paulson, The Graphic Works I: 53), and his interest, similar to Fielding's, in the disparity between idealized appearances and a more truthful, though often baser, reality.

Conclusion

It has been said that "all prose fiction is a variation on the theme of Don Quixote" (Trilling 209). The theme in question is the one Cervantes set for the novel: the problem of appearance and reality or, stated differently, the real and the ideal. This is a central concern of Tom Jones and in this Henry Fielding owes much to the earlier writer; yet it is not the only similarity. Fielding adopted a modified version of the structure of Don Quixote, a structure that is episodic and allows for the inclusion of interpolated stories and narratorial interventions of the type that permeate Cervantes's novel. As well as bringing variety to the novel, this episodic structure contributes to the theme of the real and the ideal because it lends itself to contrasts--between characters, genres, and between literary and actual worlds.

In his friend William Hogarth, an artist who presented his pictures as episodes in a series and brought together realistic and idealistic elements in his work, Fielding found a contemporary whose work was congenial to his own. Don Quixote provided Fielding and Hogarth with compelling material. The comic work appealed to them as parodists, and their nationalist tendencies were not too much compromised by this novel which had become so much a part of their own culture that England could almost claim the story of the knight as its own, and indeed did this in a sense with

Hudibras, "the Don Quixote of this nation."

A. A. Parker declared dismissively in 1956 that "Fielding's indebtedness to Cervantes is of course well known and needs no further emphasis" (1). Yet in light of Smollett's statement, that "'[t]he genius of Cervantes was transfused into the novels of Fielding,'" surely it is too soon to close the book on this subject (qtd. in Parker 1). It may be granted that Joseph Andrews has attracted much attention owing to Fielding's statement that it was written "[i]n Imitation of the Manner of Cervantes," and his play Don Quixote in England is of obvious derivation. Yet the presence of Don Quixote in Tom Jones is more subtle and arguably more pervasive than in either of these other works.

Characterization, style, and plot all show Fielding mediating between the real and the ideal; the resulting complexity and conflict make for a rich representation. In the matter of episodic structure Tom Jones owes more to Don Quixote than simply The Old Man of the Hill's story; the narratorial freedom, the juxtaposition of genres, and interpolations in general found their first expression in Cervantes. With the inclusion of Hogarth, Fielding's relationship to Cervantes assumes another dimension. Fielding's enthusiasm for Hogarth's prints is well documented but in the numerous studies that deal with this subject the potential importance of the Hudibras and Don Quixote engravings is not stressed. This is a link in the Fielding-Cervantes connection that I thought important to

address.

Don Quixote was a great presence during the eighteenth century and its influence extends beyond Fielding, though it is in his work particularly observable. A comprehensive survey of the impact of Cervantes upon other eighteenth-century novelists would be useful; Smollett and Defoe present an obvious starting point, both having declared a debt to Cervantes. Such a study could look at the different aspects of Don Quixote that each author drew on and emphasized in his own work. Smollett, for example, leans heavily toward the picaresque, and Defoe proudly acknowledged "the quixotism of R. Crusoe" (Levin 44). An examination of the influence of Don Quixote from an exclusively pre-Romantic perspective would be edifying and refreshing.

In his plea for the fallible hero, E. C. Riley captured the essence of the timeless appeal of Don Quixote: "Ideals are not for living literally, but for living by. And how many people are in danger of such quixotries today? Precious few, no doubt" (173). Cervantes and Fielding understood the great allure of the quixotic, yet recognized that the novel, a form which they were pioneering, required the tempering and complicating effects of the real. Cervantes's knight holds such great appeal because, although an idealistic visionary, he remains a human being; his imperfections combined with his idealism render him more memorable than either an Amadis or any stark

realist. It is this quality that Fielding tried to capture in Tom Jones, a novel which, in its intention and execution, can in many respects be said to have been written in the manner of Cervantes.

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The Mystery of Masonry Brought to Light by the Gormagons
(reprd. from Paulson, Hogarth I: Fig. 36)

Figure 2

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Charles Antoine Coypel, Don Quixote's
Adventure at the Puppet Show
(reprd. from Paulson, Hogarth I: Fig. 37)

Figure 3

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Hudibras Meets the Skimmington
(reprd. from Paulson, Hogarth I: Fig. 48)

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Figure 4 Annibale Caracci, Bacchus and Ariadne
(reprd. from Paulson, Hogarth I: Fig. 49)

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Hudibras Frontispiece
(reprd. from Barton, p. 80)

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Don Quixote Seizes the Barber's Basin for Mambrino's Helmet
(reprd. from Barton, p. 78)

Figure 7

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Trulla Attacking Hudibras
(reprd. from Paulson, The Graphic Works II: Fig. 93)

Figure 8

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Hudibras Vanquished by Trulla
(reprd. from Paulson, The Graphic Works II: Fig. 94)

Figure 9

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Sancho's Feast
(reprd. from Barton, p. 147)

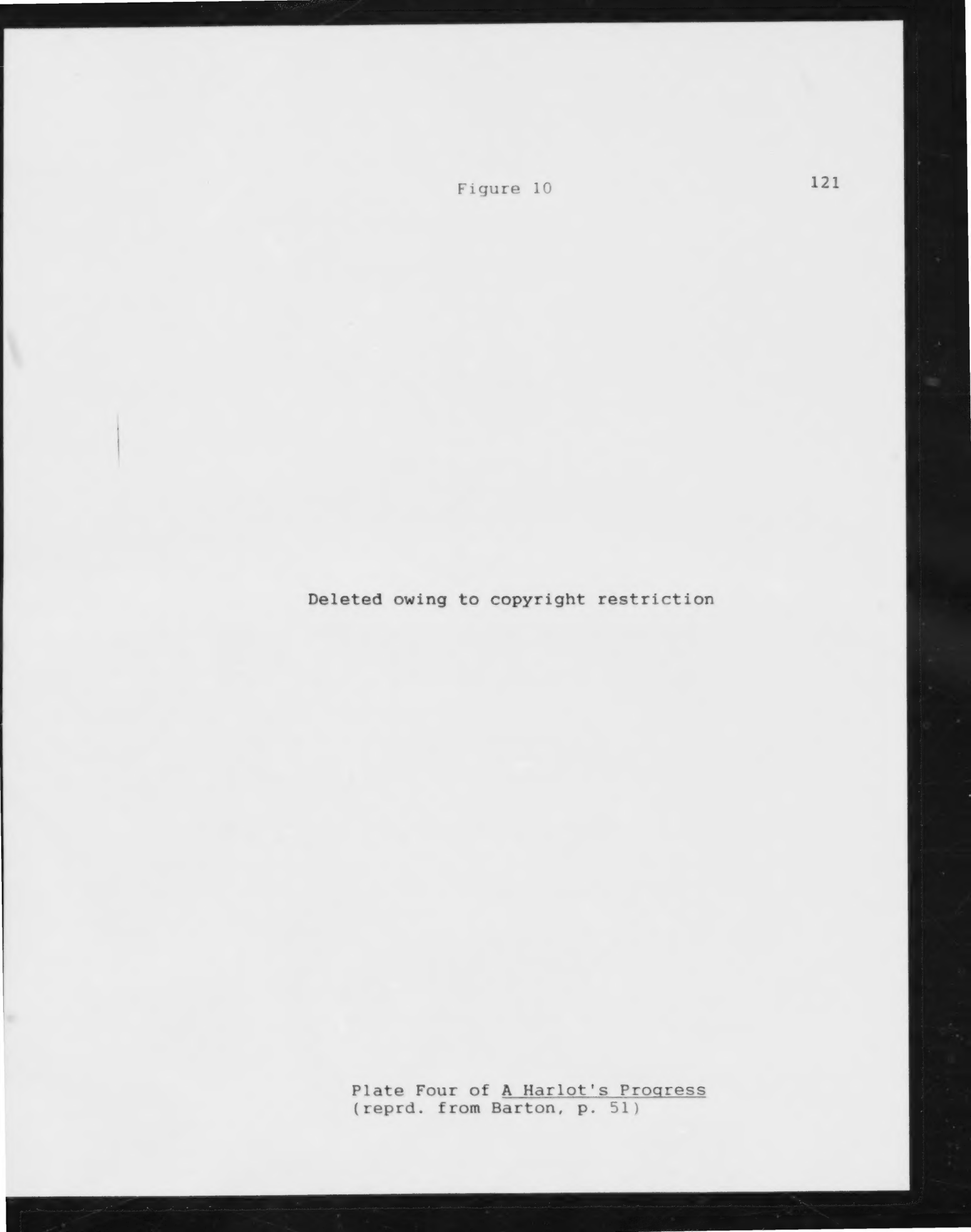

Plate Four of A Harlot's Progress
(reprd. from Barton, p. 51)

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Plate Three of A Harlot's Progress
(reprd. from Barton, p. 50)

Figure 12

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Morning from The Times of the Day
(reprd. from Barton, p. 38)

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Masquerade Ticket
(reprd. from Barton, p. 110)

Figure 14

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Characters and Caricaturas
(reprd. from Barton, p. 132)

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